ISA MELSHEIMER

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ISA MELSHEIMER

METABOLIC RIFT

Octobre 18, 2019 – Février 15, 2020

Galerie Jocelyn Wolff, Paris, France

Communiqué de presse :

D'après la définition marxiste empruntée à John Bellamy Foster, la fracture métabolique (the metabolic rift) est «la frac- ture irréparable dans le processus interdépendant du métabolisme social» (K. Marx, Das Kapital) ou la déconnection de l'interaction métabolique entre l'humanité et le reste de la nature dérivée de la production capitaliste et de la division croissante entre la ville et la campagne. Isa Melsheimer adopte ce concept - récemment utilisé dans le débat sur la nouvelle ére géologique, l'Anthropocène, définie par l'influence de l'humain sur l'environnement - pour le projeter dans au moins deux autres horizons culturels.

Le premier est le Métabolisme, un mouvement d'architecture originaire du Japon d'après-guerre dont le maître est Kenzo Tange et dont l'acte fondateur est l'exposition Osaka World en 1970. Les projets futuristes et utopiques des métabolistes japonais, engagés dans le processus de reconstruction du Japon des décombres de la guerre, étaient de concevoir des structures qui imitaient le fonctionnement d'un organisme vivant. Des modules reproductibles et multipliables comme des cellules, des villes flottantes, des maisons-bambou ou champignon étaient conçus pour donner naissance à une architecture «vitale» et pour promouvoir l'échange, la circulation, comme un souffle entre artefact, Homme et Nature.
L'imagination futuriste irradie aussi le second horizon de référence de l'exposition d'Isa Melsheimer: la littérature et la culture visuelle de la science-fiction.

Je dirais plus précisément que ce champ conceptuel permet à l'artiste de mettre en scène le lieu où se déroule son histoire, un endroit dans lequel la parabole négative de Karl Marx la chevauche et matérialise les projections utopiques/ dystopiques des métabolistes japonais.

De la fracture métabolique, il pleut des concressions de céramiques émaillées dans l'espace d'exposition : les séries des Bactéries (petits objets sans formes, des masses buboniques de matière coagulée, des visions macroscopiques des cellules d'un organisme infecté par un virus) inaugurent et accompagnent le développement du processus méta- bolique.
Les céramiques viennent de la glaise, la glaise de la terre - terre et eau (l'artiste elle-même a créé ce composé de glaçure). La réaction biochimique donne naissance à des effets et à des synthèses (anabolisme) et dégradations (ca- tabolisme) lorsque le geste de production se réfère à un alchimiste et presque à un procédé de sorcellerie suggéré par l'image imprimée de Vorhang (Slothrop).

Sur le rideau (élément du lieu théatro-cinématographique par excellence), l'artiste masquée lance un anathème depuis un marécage. Ce marécage d'où l'image a été prise se nomme Peenetal (du nom de la rivère Peenetal) et finit dans la région du Peenemünde connue pour son centre de recherches militaires dans lequel, pendant la Seconde guerre mondiale l'armée allemande a mené des expérimentations sur des armes guidées et des roquettes à longue portée. La forme fuselée des missiles est suggérée dans deux œuvres: Survival bag, un cactus momifié et des lambeaux de tissu, et dans Neon West (éléments de céramiques de la forme d'un cactus et des objets architecturaux en béton).

L'environnement dessiné par le rideau est sombre, peut-être même toxique, celui où Argala Marabou vit (un oiseau, cousu sur le deuxième pan de rideau, de la famille des cigognes mais qui vit dans les ordures qu'il mange). Le masque (Facekini), aussi monstrueux que les personnages de Resident Evill: afterlife juxte les sculptures de bâtiments minia- tures avec des mâchoires grandes ouvertes qui montrent des rangées de dents ensanglantées (Afterlife), aussi bien que des structures cubiques envahies par une végétation fluorescente dont les couleurs semblent changer seulement si on éloigne son regard, fondues comme la glace au soleil ou sous l'effet d'une infection qui imprégne l'espace (Peene Valley).

À travers la «fracture métabolique», la vision du monde est sombre, de cette couleur que l'amertume, mais parfois aussi l'ironie, a. Pour ceux qui aiment la science-fiction et la culture populaire, il sera ironique de trouver dans le titre de Vorhang (Slothrop) le nom du protagoniste, Tyrone Slothorp, de Gravity's Rainbow de Thomas Pynchon, une histoire d'espionnage sur le sexe et les armes qui se déroule pendant la seconde guerre mondiale dans un contexte tragico- mique dramaturgique. Le titre de la sculpture Neon West, quant à lui, renvoie à l'œuvre du «marxiste-écologiste» Mike Davis, de Casino Zombies: Les histoires vraies de Neon West.

En parcourant ce microcosme de monades colorées, d'unités totales ou de parties minimales d'un tout en évolution, le visiteur pourra alors réfléchir aux questions que Karl Marx, les métabolistes et les auteurs de science-fiction ont posées sur l'idée d'un avenir qui interroge éminemment notre contemporanéité: la durabilité, la survie de l'humanité avec l'en- vironnement dans ses relations avec l'industrie et la culture, ou sa disparition dans un processus d'effondrement et de déshumanisation similaire à celui de Tyrone Slothorp.

Martina Panelli

ISA MELSHEIMER

METABOLIC RIFT

October 18, 2019 – February 15, 2020

Galerie Jocelyn Wolff, Paris, France

Press Release:

According to the Marxist definition taken up by John Bellamy Foster, the Metabolic Rift is «the irreparable rift in the interdependent process of social metabolism» (K. Marx, Das Kapital) or the disconnection of the metabolic interaction between humanity and the rest of nature derived from capitalist production and the growing division between the city and the countryside. Isa Melsheimer adopts this concept - recently used in the debate on the new geological era, the Anthro- pocene, defined by the influence of the human on the environment - to project it on at least two other cultural horizons.
The first is Metabolism, an architectural movement developed in Japan after the Second World War, whose mentor is Kenzo Tange and whose pivotal moment is 1970 Osaka World Exhibition. The futurist and utopian projects of the Japanese metabolists, engaged in the process of reconstruction of Japan from the rubble of war, was to conceive structures that emulated the functioning of a living organism. Repeatable and multipliable modules like cells, floating ocean-cities, mushroom or bamboo-houses were conceived to give birth to a «vital» architecture and to promote the exchange, the circulation, like a breath, between artifact, Man and Nature.

Futuristic imagination also irradiates the second reference horizon of Melsheimer's show: the literature and visual culture of science fiction.

I would say more precisely that this conceptual field allows the artist to stage the set where her story takes place, a set in which Karl Marx's negative parable overlaps with and materializes the utopian/dystopic projections of Japanese metabolists. From the «metabolic rift» rain into the exhibition spaces glazed ceramic concretions: the series of Bacteria (small sha- peless objects, bulbous masses of clotted matter, macroscopic visions of the cells of an organism infected by a virus) inaugurate and accompany the development of the metabolic process.

Ceramics comes from clay, clay from the earth - earth and water (the artist herself personally creates the glaze com- pound) -: the biochemical reactions give rise to effects of synthesis (anabolism) and degradation (catabolism) while the gesture of production refers to an alchemical and almost witchcraft process suggested by the image imprinted on Vorhang (Slothrop). On the curtain (device of the cinematographic-theatrical setting par excellence), the masked artist launches an anathe- ma from a morass. The morass where the image has been taken is called Peenetal (from the Peenetal river name) and it ends in the Peenemünde aerea known for an Army Research Center where, during the Second World War, the German Army conducted experiments on guided weapons and large-scale rockets. The tapered shape of the missiles is suggested both by the work Survival bag, a mummified cactus and shreds of fabric, and by Neon West (pieces of ceramics shaped like cactus and architectural objects in concrete).

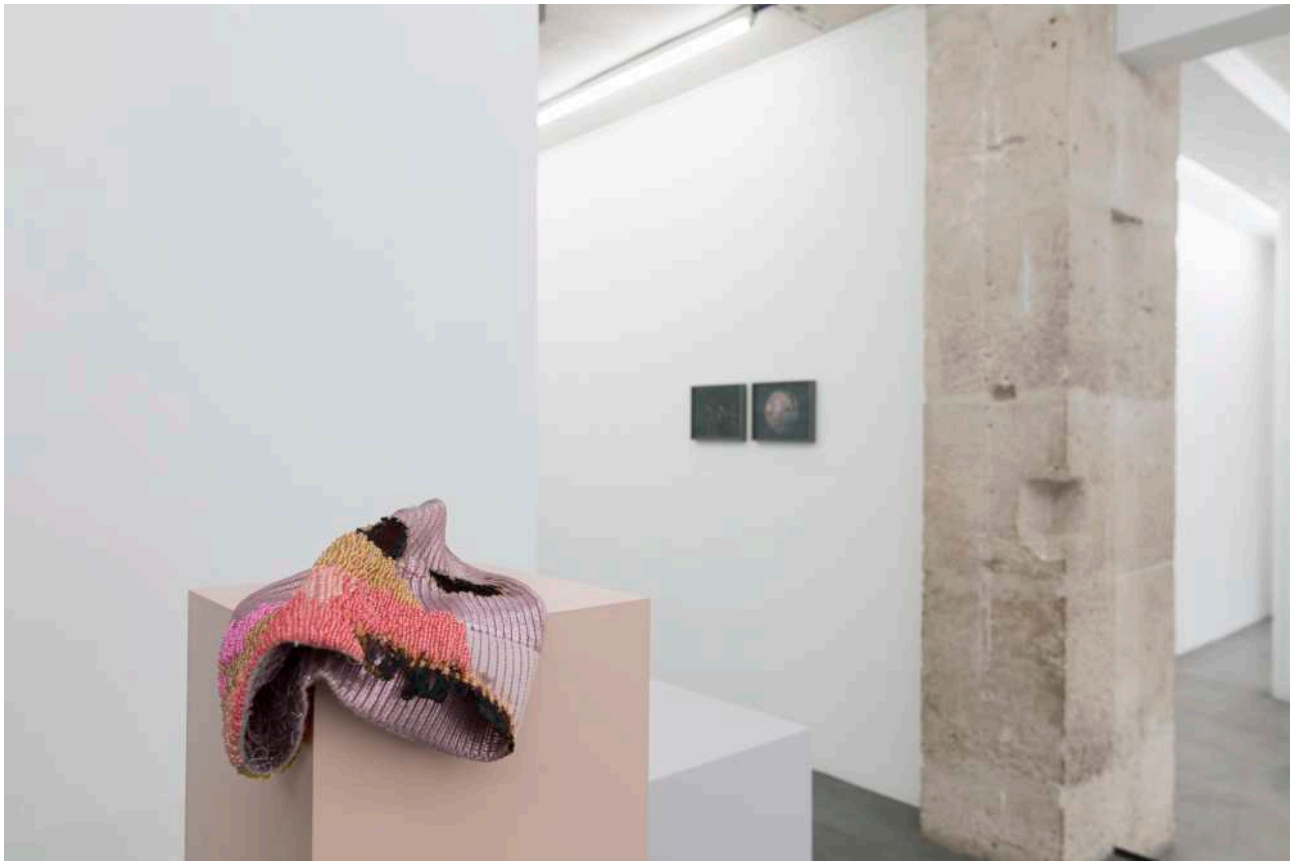
The environment setting designed by the curtain is dark, perhaps toxic, the one where the Argala Marabou lives (a bird, sewn on the second wing of the curtain, of the family of the stork but who lives in the garbage he eats). The mask (Facekini), as monstrous as the characters of Resident Evil: afterlife, flanks sculptures of miniature buildings with wide open jaws that show rows of bloody teeth (Afterlife) as well as cubic structures invaded by a fluorescent vegetation whose colors seem to change if only you take your eyes away, melted like ice in the sun or under the effect of the infec- tion that pervades the stage space (Peene Valley).

Through the «metabolic rift» the vision of the world is dark, of that colour which the bitterness, but sometimes also the irony, has. For those who love science fiction and popular culture it will be ironic to find in the title of Vorhang (Slothrop) the name of the protagonist, Tyrone Slothorp, of Gravity's Rainbow by Thomas Pynchon, a spy-story about sex and weapons that takes place during the Second World War against a dramaturgical tragicomic background. The title of the sculpture Neon West, on the other hand, brings the reflection back to the work of the 'marxist-environmentalist' Mike Davis, Casino Zombies : True Stories form the Neon West.

Walking through this microcosm of coloured monads, total units or minimal parts of an evolving whole, the visitor will then be able to reflect on questions that Karl Marx, the metabolists and the authors of science-fiction have posed in the past on the idea of a future that eminently questions our contemporaneity: sustainability, the survival of Humankind with the environment in its relationship with industry and culture or its disappearance in a process of collapse and dehuma- nization similar to the destiny of Tyrone Slothorp.

Martina Panelli





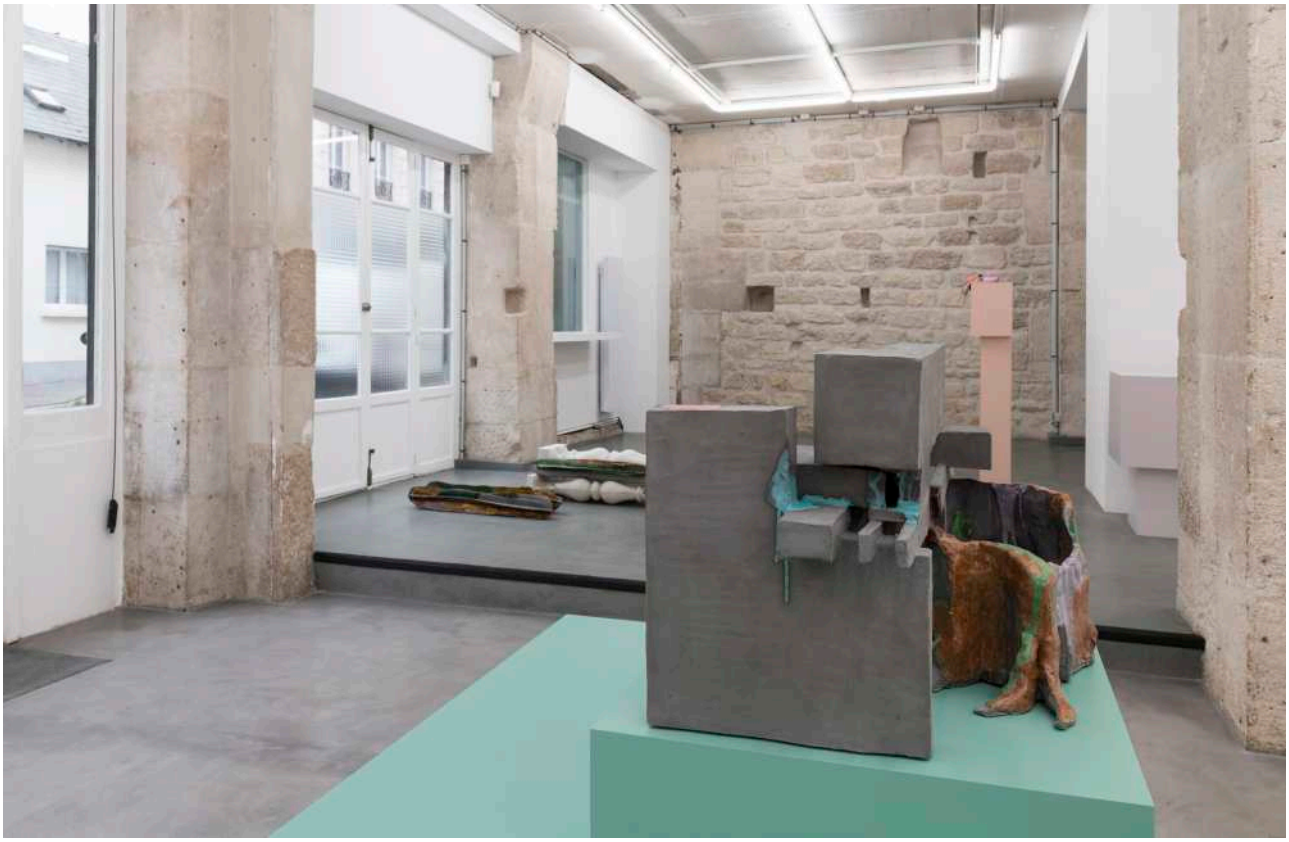
Isa Melsheimer
Facekini, 2019
fabric, pearls
30 x 18 x 18 cm
unique

Exhibition views: Metabolic Rift, Galerie Jocelyn Wolff, Paris, France, 2019-20



Isa Melsheimer
Neon-West, 2019
ceramic (3 elements), concrete (5 elements)
concrete elements: 15 x 82.5 x 15 cm each
ceramics: 13 x 82.5 x 13 cm each
unique

Exhibition view: Metabolic Rift, Galerie Jocelyn Wolff, Paris, France, 2019-20





Isa Melsheimer
Bacteria 15, 2019
ceramic, glaze
7 x 11 x 8 cm
unique

Exhibition views: Metabolic Rift, Galerie Jocelyn Wolff, Paris, France, 2019-20



Isa Melsheimer
Vorhang (Slothrop), 2019
printed fabric, fabric, threads
300 x 350 x 30 cm
unique



Isa Melsheimer
Afterlife, 2019
ceramic
52 x 42 x 35 cm
unique

Exhibition views: Metabolic Rift, Galerie Jocelyn Wolff, Paris, France, 2019-20

ISA MELSHEIMER

VIA APPIA

May 2 – June 15, 2019

Galerie Nächt St. Stephen Rosemarie Schwarzwälder, Vienna, Austria

Press release:

In our double exhibition Polly Apfelbaum and Isa Melsheimer are showing new ceramics as well as paper- and textile-based works that highlight the artistic focal points of both artists. After two solo exhibitions at Galerie nächst St. Stephan Rosemarie Schwarzwälder for Polly Apfelbaum and three for Isa Melsheimer, it is their first collaboration.

The exhibition owes its title to an encounter on the Appian Way in Rome in 2013 when Polly Apfelbaum was on a scholarship from the American Academy and Isa Melsheimer on a scholarship from the German Academy Villa Massimo. Both had been equally enthralled and captivated by the block paving of the famous road lined with cypress trees and the relics of tombs and graves dating from Ancient Rome. Such was their shared interest in architecture and in ancient and modern ruins that they would subsequently meet up again many times in Rome.

Isa Melsheimer explores in her work urban habitats and the circumstances under which they are shaped and altered. Arrayed alongside sculptures made of concrete, glass and ceramic are textile-based works and ensembles comprised of living plants. The sculptural works are accompanied by gouache paintings, their imagery overlaid with quotes from genres such as art, architecture, design and pop culture. Melsheimer's new ceramics are hybrid structures made up of the constructed and the organic, as if the plant kingdom had chosen to reclaim buildings and cities. The Appian Way symbolises the transition between the urban and the rural. Melsheimer has studied theories of architecture and urban planning at length, most recently with Metabolism, a Japanese architectural movement of the 1960s that focused on a flexible form of urban planning, both in the air and above water. Like an organic metabolism it was designed to respond and adapt to changes in living circumstances as required. Melsheimer is also interested in the ruins of modern and contemporary architecture that have been left to decay as a result of badly planned urban development. One of her ceramic sculptures references the decaying Macaranã swimming stadium built for the 2016 Olympics in Rio de Janeiro, which could stand as a sculptural entity, but also as a Roman amphitheatre. The craftsmanship aspect of working with ceramics is as crucial to Isa Melsheimer as it is to Polly Apfelbaum, coupled with the fact that the outcome of the firing process can never be predetermined down to the last detail; in other words, the works continue to undergo change even during the actual production process itself.

ISA MELSHEIMER

VIA APPIA

May 2 – June 15, 2019

Galerie Nächt St. Stephen Rosemarie Schwarzwälder, Vienna, Austria

Communiqué de presse :

Lors de notre double exposition, Polly Apfelbaum et Isa Melsheimer présentent de nouvelles céramiques ainsi que des œuvres à base de papier et de textile qui mettent en valeur les points focaux artistiques des deux artistes. Après deux expositions personnelles à la Galerie nächst St. Stephan, Rosemarie Schwarzwälder pour Polly Apfelbaum et trois pour Isa Melsheimer, il s'agit de leur première collaboration.

L'exposition doit son titre à une rencontre sur la Voie Appienne à Rome en 2013 lorsque Polly Apfelbaum a bénéficié d'une bourse de l'Académie américaine et Isa Melsheimer d'une bourse de l'Académie allemande Villa Massimo. Les deux avaient été également captivés et captivés par les pavés de la célèbre route bordée de cyprès et par les reliques de tombeaux et de tombes de la Rome antique. Tel était leur intérêt commun pour l'architecture et les ruines anciennes et modernes qu'ils retrouveraient par la suite à plusieurs reprises à Rome.

Isa Melsheimer explore dans son travail les habitats urbains et les circonstances dans lesquelles ils sont façonnés et modifiés. Aux côtés de sculptures en béton, le verre et la céramique sont des œuvres et des ensembles à base de textiles composés de plantes vivantes. Les œuvres sculpturales sont accompagnées de peintures à la gouache dont les images sont recouvertes de citations de genres tels que l'art, l'architecture, le design et la culture pop. Les nouvelles céramiques de Melsheimer sont des structures hybrides composées de l'organique et de l'organique, comme si le royaume des plantes avait choisi de récupérer des bâtiments et des villes. La voie Appienne symbolise la transition entre l'urbain et le rural. Melsheimer a longuement étudié les théories de l'architecture et de l'urbanisme, plus récemment avec Metabolism, un mouvement architectural japonais des années 1960 axé sur une forme flexible d'urbanisme, à la fois dans les airs et au-dessus de l'eau. Comme un métabolisme organique, il a été conçu pour réagir et s'adapter aux changements de conditions de vie selon les besoins. Melsheimer s'intéresse également aux ruines de l'architecture moderne et contemporaine qui ont été laissées à l'affaiblissement à la suite d'un développement urbain mal planifié. L'une de ses sculptures en céramique fait référence au stade de natation Macaranã en décomposition construit pour les Jeux olympiques de Rio de Janeiro en 2016, qui pourrait constituer une entité sculpturale, mais également un amphithéâtre romain. Le travail artisanal avec la céramique est aussi important pour Isa Melsheimer que pour Polly Apfelbaum, ainsi que le résultat du processus de cuisson ne peut jamais être prédéterminé dans les moindres détails; autrement dit, les œuvres continuent à changer même pendant le processus de production proprement dit.



Isa Melsheimer

Exhibition view: Via Appia, Galerie Nächt St. Stephen Rosemarie Schwarzwälder, Vienna, Austria, 2019





Isa Melsheimer
Communication with Rotten Past IX, 2019
57 x 57 x 72 cm, pedestal 110 x 57 x 72 cm
glazed ceramic
unique

Exhibition views: Via Appia, Galerie Nächt St. Stephen Rosemarie Schwarzwälder, Vienna, Austria, 2019





Isa Melsheimer
Nr450, 2018
42 x 56 x cm, framed 52 x 63.5 cm
gouache on paper

Exhibition views: Via Appia, Galerie Nächt St. Stephen Rosemarie Schwarzwälder, Vienna, Austria, 2019



Isa Melsheimer
Communication with Rotten Past XII, 2019
70 x 50 x 39 cm
glazed ceramic
unique



Isa Melsheimer
Trekking Mask IX, 2018
70 x 50 x 39 cm
fabric, wire, thread
unique

Exhibition views: Via Appia, Galerie Nächt St. Stephen Rosemarie Schwarzwälder, Vienna, Austria, 2019

ISA MELSHEIMER

PSYCHOTROPISCHE LANDSCHAFTEN

October 13, 2018 – January 13, 2019

Städtischen Galerie Delmenhorst, Delmenhorst, Germany

Press release:

Experimenteller Kosmos in der Städtischen Galerie
Von Nicole Baumann

Die neue Ausstellung im Haus Coburg verlangt dem Besucher viel ab. Wer sich auf die „Psychotropischen Landschaften“ von der Künstlerin Isa Melsheimer einlassen möchte, ist gut beraten, an einer Führung teilzunehmen.
Mit ihrer Ausstellung zieht Isa Melsheimer einen ganz anderen Rahmen auf, als ihr Vorgänger. Denn während Thorsten Brinkmann das Haus Coburg bis ins Detail „unter Beschlag“ nahm, lässt Melsheimer, den Kosmos atmen, den sie in der Kunststätte geschaffen hat. Zu sehen sind dort rund 50 Skulpturen und Installationen, teilweise jüngst für die Ausstellung entstanden.
Je nach Inhalt und Thematik ihrer Werke wechselt Melsheimer auch die Materialien, mit denen sie arbeitet. So finden Ausstellungsbesucher sowohl Keramiken und Glas-Exponate als auch Beton- und Stoffarbeiten im Haus Coburg vor.

Bakterien im ersten Stock
Gleich im ersten Stock der Galerie zeigt die Künstlerin eine Keramikarbeit über Bakterien, die für sie keinesfalls negativ behaftet sind. Im Gegenteil. „Es entstehen auch Freundschaften über Bakterien, beispielsweise durch die Gerüche, die sie verursachen“, sagt sie. Mit dieser Arbeit hatte die Berlinerin an einem Wettbewerb zur Gestaltung der Kantine des Deutschen Bundestages teilgenommen. Leider ohne Erfolg. „Sie wollten offenbar keine Bakterien dort haben“, räumt sie ein und lacht.
Im Wintergarten des Haus Coburgs lässt die Künstlerin in so genannten gläsernen „Wardschen Kästen“ eigene botanische Welten entstehen. Beeindruckend: Ihre Glaswerke im Obergeschoss der Kunststätte. Die aus Scherben gefertigten Objekte lassen gleichermaßen wunderschöne als auch brutale Landschaften vermuten.

Studenten stellen in der Remise aus
In der Remise lässt Isa Melsheimer, die eine Professur für Experimentelles Zeichnen an der Hochschule für Bildende Künste in Braunschweig hat, auch einige ihrer Studenten künstlerisch „zu Wort kommen“. Die meisten gezeigten Werke sind direkt in Delmenhorst entstanden und wurden von der Umgebung inspiriert.
Bereits im Außenbereich können Besucher scheinbar beiläufig abgestellte Koffer entdecken. Verantwortlich für diese Arbeit ist Jonas Habrich. „Man kennt ja den Spruch, dass man nur das mitbringen soll, was in den Koffer passt. So erging es uns auch, als wir mehrmals nach Delmenhorst gereist sind“, erklärt er seine Idee mit den alten Koffern. Als er dann durch Delmenhorst spazieren gegangen ist, seien ihm viele schlechte Graffiti-Texte aufgefallen. So sei die Aufschrift „go but go“ entstanden – ähnlich wie die Floskel: „Geh mit Gott aber geh!“
Beide Ausstellungen wurden von der Stiftung Niedersachsen, dem Niedersächsischen Ministerium für Wissenschaft und Kultur und der Firma Wehrhahn unterstützt.



Isa Melsheimer

Exhibition view: Psychotropische Landschaften, Städtischen Galerie Delmenhorst, Delmenhorst, Germany, 2018-19



Exhibition view: Psychotropische Landschaften, Städtischen Galerie Delmenhorst, Delmenhorst, Germany, 2018-19

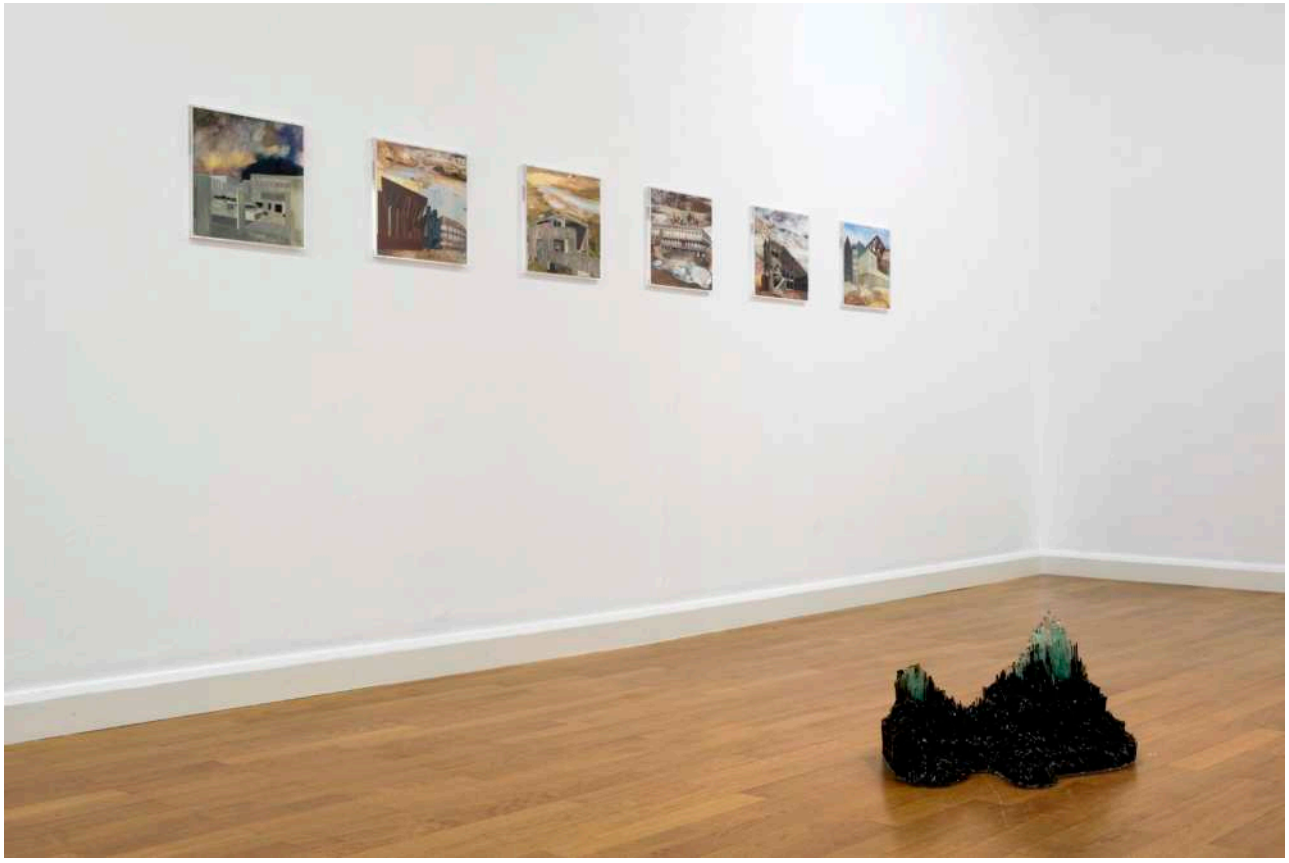


Isa Melsheimer
Trekking Mask IV, 2015, 40 x 20 x 26 cm
fabric, wire, thread
unique



Isa Melsheimer
Kawasaki, 2009, 58 x 48 x 10 cm
fabric, beads, embroidery
white wooden frame
framed
unique

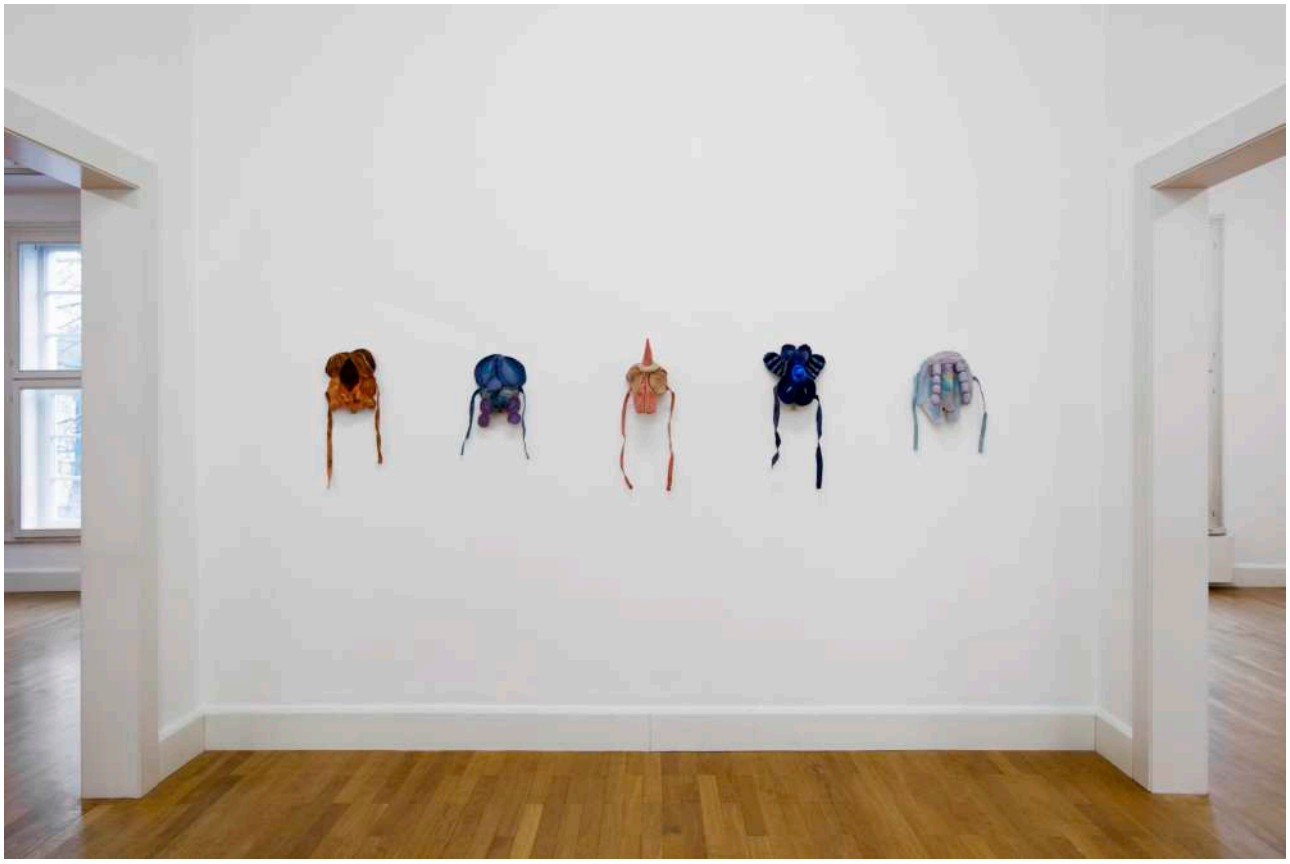
Exhibition views: Psychotropische Landschaften, Städtischen Galerie Delmenhorst, Delmenhorst, Germany, 2018-19





Isa Melsheimer

Exhibition views: Psychotropische Landschaften, Städtischen Galerie Delmenhorst, Delmenhorst, Germany, 2018-19



Isa Melsheimer

Exhibition view: Psychotropische Landschaften, Städtischen Galerie Delmenhorst, Delmenhorst, Germany, 2018-19



Isa Melsheimer

Exhibition view: Psychotropische Landschaften, Städtischen Galerie Delmenhorst, Delmenhorst, Germany, 2018-19





Isa Melsheimer

Exhibition views: Psychotropische Landschaften, Städtischen Galerie Delmenhorst, Delmenhorst, Germany, 2018-19





Isa Melsheimer

Exhibition views: Psychotropische Landschaften, Städtischen Galerie Delmenhorst, Delmenhorst, Germany, 2018-19





Isa Melsheimer

Exhibition views: Psychotropische Landschaften, Städtischen Galerie Delmenhorst, Delmenhorst, Germany, 2018-19

ISA MELSHEIMER

RAIN

October 13 2018 – January 13, 2019

Le 19, CRAC, Montbéliard, France

Press release:

When Berlin artist Isa Melsheimer takes an interest in modernist architecture (and its Brutalist extensions) or postmodern design, her attention focuses as much on the building or the object itself as on the whole project that underpins it, the complex relations at play between form, function, use, and underlying ideologies. The artist frequently carries out such a critical reappropriation through relativist effects of scale enabled by her use of scale-model formats, as well as by the rules of restraint and spacing that separate her works from one another.

In order to enact this “clarification of existing entities”, her sculptures, installations, pictures and drawings create dialogues and collisions between historical utopias and unexpected objects or images drawn from the present, and between materials that signify modernity (glass and concrete) and techniques borrowed from “minor” arts (ceramics, embroidery or gouache). These techniques give shape a abundant, narrative universe brimming with a host of details, references and quotations left by the artist on the torn or creviced surfaces at the edge of her works, as if to underline their precariousness.

The same concern for in-between-spaces and contact points is to be found in the exhibition space itself — more particularly in places usually hidden from the visitors’ view. The artist will for instance leave a door open on a storage space, or venture beyond the picture rails in search of structural elements to incorporate into her exhibition and — fully or partially —present them to the visitors.

Located in Ronchamp, twenty-five kilometers away, Notre Dame du Haut is a chapel designed by Le Corbusier in 1955, and constitutes the main thread of Isa Melsheimer’s exhibition at Le 19, Crac. There, she has resumed a critical dialogue with the architect’s work initiated in 2010 with Battle Line 1 (a tapestry conceived as an echo to Le Corbusier’s studies of Algerian women) and her Dachgarten show at Jocelyn Wolff gallery. From the chapel, she borrowed the principle of reversibility that characterizes the building’s indoor areas, and will focus on several significant details, such as the gargoyle designed for discharging rainwater into a basin or a baptistery.

Lastly, she will present her first film, Wasser Ballet für Marl, an aquatic ballet directed in 2017 as a tribute to the city of Marl’s abandoned modernist architecture.





Isa Melsheimer
South Wall / Gargoyle, 2018, 180 x 460 x 120 cm
reinforced concrete, glazed ceramic
unique

Exhibition views: Rain, Le 19, CRAC, Montbéliard, France, 2018



Isa Melsheimerv

(background)
Isa Melsheimer
Moon II (Lune), 34.3 x 26.5 x 3.5 cm
gouache on paper
framed
unique

Exhibition view: Rain, Le 19, CRAC, Montbéliard, France, 2018





Exhibition views: Rain, Le 19, CRAC, Montbéliard, France, 2018

Isa Melsheimer
The forgotten plants of Leroy Merlin, 2013, 26 x 31 x 20 cm
concrete, bird, plants
unique



(left)
Isa Melsheimer
The possibility of ruins 1, 2014, 50 x 50 x 50 cm
glass-fibre reinforced concrete
unique

(centre)
Isa Melsheimer
The possibility of ruins 10, 2016, 55.5 x 49 x 47 cm
reinforced concrete, ceramic
unique

(right)
Isa Melsheimer
The possibility of ruins 11, 2016, 50 x 49.5 x 48.5 cm
reinforced concrete, ceramic
unique

Exhibition view: Rain, Le 19, CRAC, Montbéliard, France, 2018





Exhibition views: Rain, Le 19, CRAC, Montbéliard, France, 2018

Isa Melsheimer
Communication With The Rotten Past VII, 2017
74.5 x 75.5 x 65.5 cm each of the 4 parts
ceramic and glaze

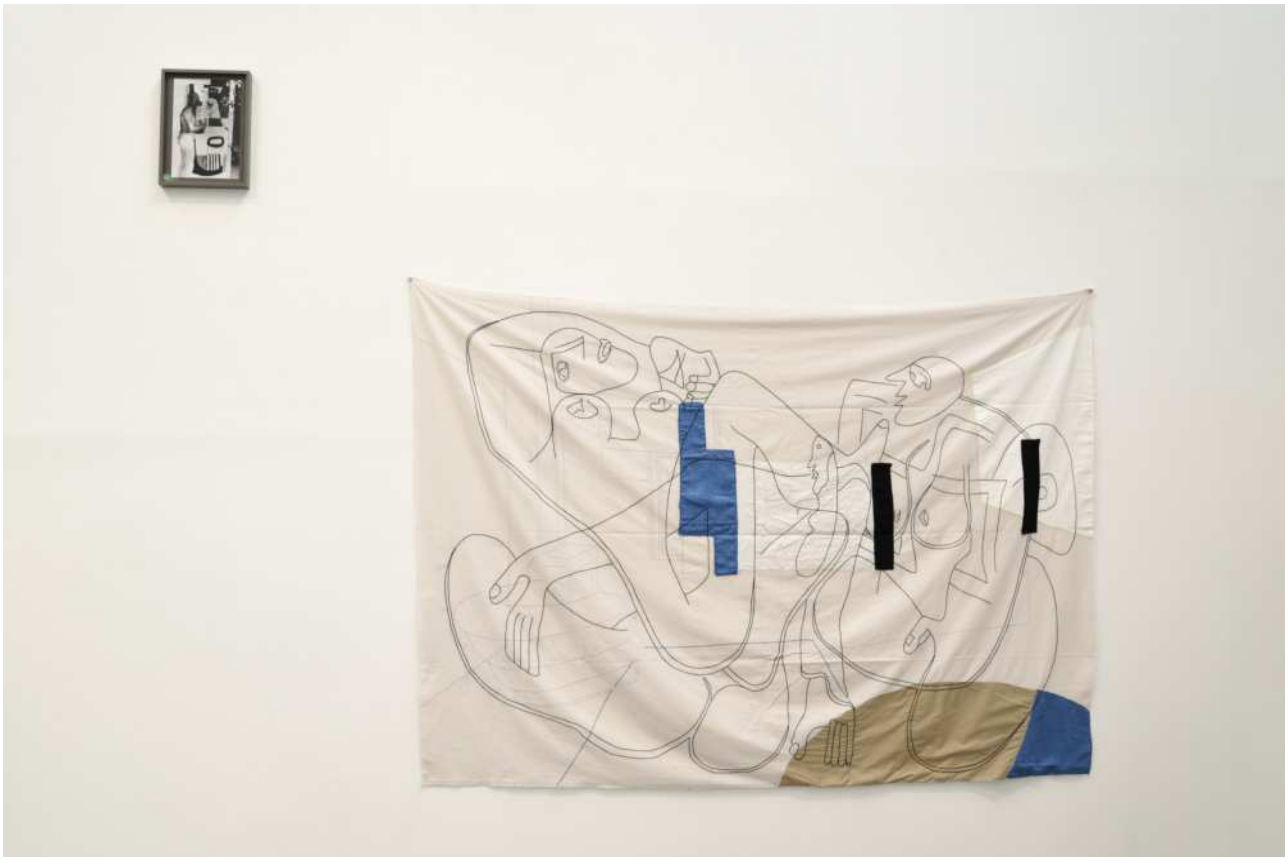
unique





Isa Melsheimer
Kallmorgen (IBM-Hochhaus / IBM Tower), 2015, 4 x 310 x 285 cm (dimensions variable)
mirror glass, cardboard
unique

Exhibition views: Rain, Le 19, CRAC, Montbéliard, France, 2018



Isa Melsheimer
Battle Lines 1, 2010
fabric, yarn, black and white printed photograph
fabric : 150 x 200 cm
printed photograph : A4 format, framed,
unique

Exhibition view: Rain, Le 19, CRAC, Montbéliard, France, 2018





Exhibition views: Rain, Le 19, CRAC, Montbéliard, France, 2018

(left)
Isa Melsheimer
Map, 2010, 57.5 x 57.5 cm,
fabric, cotton
unique

(right)
Isa Melsheimer
Light, 2010, 19.5 x 38 x 16.2 cm
wax
unique





Isa Melsheimer
Beistegui, 2010, 330 x 288 cm
fabric, thread, stuffed cockatiel, glass, tin
unique

Exhibition views: Rain, Le 19, CRAC, Montbéliard, France, 2018

Isa Melsheimer
Citerne, 2018
glazed ceramic, gouache on paper
ceramic: 65 x 80 x 90 cm
gouache: 42 x 56 cm
unique

Exhibition views: Rain, Le 19, CRAC, Montbéliard, France, 2018







Isa Melsheimer

Exhibition view: Rain, Le 19, CRAC, Montbéliard, France, 2018





Isa Melsheimer

Exhibition views: Rain, Le 19, CRAC, Montbéliard, France, 2018

ISA MELSHEIMER

WOMEN HOUSE
36 WOMEN ARTISTS DECONSTRUCT DOMESTICITY

March 9 – May 28, 2018

National Museum of Women in the Arts, Washington D.C., USA

Press release:

Featuring work by thirty-six global artists, Women House challenges conventional ideas about gender and the domestic space. The exhibition is inspired by the landmark project Womanhouse, developed in 1972 by Judy Chicago and Miriam Schapiro. With works that disrupted traditional ideas about the home as a feminine realm, Womanhouse was the first female-centered art installation to appear in the Western world. In the new exhibition, Women House, women artists from the 1960s to today examine the persistence of stereotypes about the house as a feminine space.

Through photography, sculpture, installation and video works organized across eight themes, Women House emphasizes the plurality of women's views on the home. In Walking House (1989), Laurie Simmons creates a playful yet disconcerting image of the female body being consumed by expectations and responsibilities. Laure Tixier's series Plaid House (Maquette) (2005–11) explores domestic architecture from worldwide cultures in solid-colored felt sculptures that resemble miniature residential homes, tents, towers, or high-rise buildings. Zanele Muholi's 2007 photograph of a young female couple in South Africa leaning into the warmth of their kitchen stove speaks to the possibility of domestic space as a place of both privacy and freedom.





Isa Melsheimer

Exhibition views: Women House, National Museum of Women in the Arts, Washington D.C., USA, 2018

ISA MELSHEIMER

WOMEN HOUSE
LA MAISON SELON ELLES

October 20, 2017 – January 28, 2018

La monnaie de Paris, Paris, France

Commissariat de Camille Morineau, Directrice des Expositions et des Collections de la Monnaie de Paris et Lucia Pesapane, Commissaire d'exposition à la Monnaie de Paris.

Communiqué de presse :

Women House est la rencontre de deux notions : un genre – le féminin – et un espace – le domestique. L'architecture et l'espace public ont été masculins, tandis que l'espace domestique a été longtemps la prison, ou le refuge des femmes : cette évidence historique n'est pourtant pas une fatalité et l'exposition Women House nous le montre. Elle rassemble sur 1000 m2 et dans une partie des cours de la Monnaie de Paris, 39 artistes femmes du XXe et XXIe siècle qui se saisissent de ce sujet complexe et mettent la femme au centre d'une histoire dont elle était absente. Après l'étape parisienne, Women House s'exposera au National Museum of Women in the Arts à Washington D.C à partir du 8 mars 2018.

L'enjeu de trouver un espace de travail chez soi a été théorisé en 1929 par Virginia Woolf, qui encourageait les femmes à trouver une chambre qu'elles puissent «fermer à clé sans être dérangé» dans son essai «Une chambre à soi». C'est la date de «départ» de Women House, dont l'ambition se poursuit de manière thématique jusqu'à des œuvres récentes, produites par une jeune génération d'artistes femmes, en passant par les années 70, moment où les artistes femmes se rebellent contre la privation d'espace réel - d'exposition, de travail – et symbolique – de reconnaissance.

Les huit chapitres de l'exposition reflètent la complexité des points de vue possibles sur le sujet: ils ne sont pas seulement féministes (Desperate Housewives), mais aussi poétiques (Une Chambre à soi), politiques (Mobile-Homes) ou nostalgiques (Maisons de Poupées).

Les 39 artistes de Women House viennent de quatre continents, de l'historique Claude Cahun jusqu'à une jeune génération : l'artiste mexicaine Pia Camil, l'iranienne Nazgol Ansarinia, la portugaise Joana Vasconcelos, l'allemande Isa Melsheimer ou les françaises Laure Tixier et Elsa Sahal... Certains noms sont connus (Louise Bourgeois, Niki de Saint Phalle, Martha Rosler, Mona Hatoum, Cindy Sherman, Rachel Whiteread) d'autres sont l'objet de redécouvertes récentes liées à une relecture de l'histoire de l'art plus paritaire (Birgit Jürgenssen, Ana Vieira, Laetitia Parente, Heidi Bucher).





Isa Melsheimer

Exhibition views: Women House, La maison selon elles, La monnaie de Paris, Paris, France, 2017-2018



Isa Melsheimer
Beistegui, 2010, 330 x 228 cm
fabric, thread, stuffed cockatiel
unique

Exhibition view: Women House, La maison selon elles, La monnaie de Paris, Paris, France, 2017-2018

ISA MELSHEIMER

NATURAL HISTORIES
TRACES OF THE POLITICAL

September 23, 2017 – January 14, 2018

Mumok, Vienna, Austria

Curated by Rainer Fuchs

with: Jonathas de Andrade, Mirosław Bałka, Heimrad Bäcker, Anca Benera & Arnold Estefan, Joseph Beuys, Marcel Broodthaers, Matthew Buckingham, Mark Dion, Stan Douglas, Andrea Geyer, Ion Grigorescu, Hans Haacke, Candida Höfer, Sanja Iveković, Alfredo Jaar, Sven Johne, Nikita Kadan, Tatiana Lecomte, Christian Kosmas Mayer, Isa Melsheimer, Mario Merz, Christian Philipp Müller, OHO Gruppe, Hélio Oiticica, Anri Sala, Sigma Gruppe, Margherita Spiluttini, Ingeborg Strobl, Sandra Vitaljić, Lois Weinberger, Christopher Williams

Press release:

The exhibition Natural Histories. Traces of the Political explores representations of nature in reference to social processes and historical events. Looking at various themes, these works show the mutual interrelations between nature and history beyond all idyllic idealization.
The presentation spans the period from the 1960s to the present, beginning with works of conceptual art that reflect on both the conditions of artistic production and reception and also their social dimensions and critiques of history. Artists of the next generation draw on the traditions of critiques of colonialism and of society, and transfer and update these into their own contemporary environments.
Depictions of nature also play a role in works that look at issues like genocide or internment, flight, and resistance in the context of totalitarian systems and military conflicts. A further theme is the transformation of public and historical places by natural processes. Nature claims everything back and becomes a sign of historical change.





Isa Melsheimer

Exhibition views: Natural Histories. Traces of the Political, Mumok, Vienna, Austria, 2017-2018.



Isa Melsheimer
Wardian Case (left) and Wardian Case (Vatican City), 2013, 43 x 60 x 36 xm
reinforced concrete, glas, ground, seeds, plants
unique

Exhibition view: Natural Histories. Traces of the Political, Mumok, Vienna, Austria, 2017-2018.

ISA MELSHEIMER

WIE BIN ICH NICHT UNGLÜCKLICH

January 20 – March 11 2017

Zidoun Bossuyl Gallery, Luxembourg

Curated by Thomas Zitzwitz

with: Berta Fischer, Gregor Hildebrandt, Alicja Kwade, Isa Melsheimer, Marcel Odenbach, Thomas Zitzwitz

Communiqué de presse :

La galerie Zidoun Bossuyt a le plaisir de présenter l'exposition Wie bin ich nicht unglücklich. Le titre de l'exposition est tiré d'une citation du roman Les Affinités électives (Die Wahlverwandtschaften) de Johann Wolfgang von Goethe.
Les affinités des artistes allemands - Berta Fischer, Gregor Hildebrandt, Alicja Kwade, Isa Melsheimer, Marcel Odenbach, et Thomas Zitzwitz- sont le point de départ de cette exposition.
Chacun d'eux, sous des formes très différentes, se réfèrent à la musique, à la poésie et à la littérature et le choix d'une citation du romantique Johann Wolfgang von Goethe comme titre d'exposition s'est imposé avec évidence.
Faire de l'art à la Wie bin ich nicht unglücklich est un acte joyeux, poétique et esthétique, un acte de résistance face aux nouveaux défis de notre monde.

Isa Melsheimer
L'architecture joue un rôle central dans l'oeuvre de l'artiste berlinoise Isa Melsheimer, et plus particulièrement les temps forts du modernisme, dont les figures de proue sont Le Corbusier et Ludwig Mies van der Rohe.
Ses gouaches et ses céramiques -intrigantes par et leur mise en scène ludique- nous plongent dans des imaginaires archéologiques.





Isa Melsheimer

Exhibition views: Wie bin ich nicht unglücklich, Zidoun Bossuyl Gallery, Luxembourg, 2017



Isa Melsheimer

Exhibition view:Wie bin ich nicht unglücklich, Zidoun Bossuyl Gallery, Luxembourg, 2017

ISA MELSHEIMER

MICROSCOPIE DU BANC - EXAMINING THE BENCH

April 9 - june 25, 2016

Micro Onde, Vélizy-Villacoublay, France

September 17 - November 5, 2016
La Graineterie, Houilles, France

Curators: Sophie Auger, Aline Gheysens, Maud Cosson

«b. Techniques of rest. Rest can be perfect rest or a mere suspension of activity: lying down, sitting, squatting, etc. Try squatting. You will realise the torture that a Moroccan meal, for example, eaten according to all the rituals, would cause you. The way of sitting down is fundamental. You can distinguish squatting mankind and sitting mankind. And, in the latter, people with benches and people without benches and diases; people with chairs and people without chairs. Wooden chairs supported by crouching figures are widespread, curiously enough, in all the regions at fifteen degrees of latitude North and along the Equator in both continents. . . . These resting techniques form real characteristics of civilisations, common to a large number of them, to whole families of peoples.» Marcel Mauss, "Techniques of the Body", in Techniques, Technology and Civilisation, ed. Nathan Schlanger, trans. Ben Brewster (Oxford: Berghahn Books, 2006), 88.

Examining the Bench is an exhibition in large part inspired by Marcel Mauss's writings, and in particular the invitation extended in his "Techniques of the Body" to all later researchers in the social and human sciences, urging them to devote closer attention to the habits, the attitudes of the body with which we fill our lives. Behind their seeming unimportance, which both conceals and preserves them, it is in these "miscellaneous" practices, having no instrument other than the body, that we can see the vestiges of a remote past, forged through interactions between cultures, the systems linking techniques of the body learned and handed down to intellectual activities and modes of thought, the modelling effect of society upon the individual.
The bench, and the practice of sitting on a bench, are certainly among those things to which we typically ascribe little importance, if not none at all. And yet, the very etymology of the word, which includes the Proto-Germanic bankiz ("bank of earth" or ridge) as well as the Middle English benk (place or point), seems to invite us to take stock, to reconsider our perspective on this object, on the way in which it juts out from the landscape. After all, seeing at a distance requires this elevation. Therefore, the bench is an object, hardly noticeable when it is shrewdly positioned, where we rest for a moment to remake the world, fired by a vision that encompasses everything, whether close by or much farther away. It is here, within this vacant space, not endowed with meaning due to its emptiness, that by taking a breather between two pressing matters, between two sources of anxiety, we find an environment conducive to refocusing our mind, retrospectively or prospectively, on ourselves and the world.
If benches fill empty interstices in cities, with our bodies bringing them to life and our verbal exchanges structuring the space where they are situated, cities also assuage the emptiness of our bodies and our hearts by welcoming benches. But the mere presence of a bench in a public space does not guarantee this welcome. In studying the images filmed by William Whyte for The Social Life of Small Urban Spaces (1988), there is cause to be surprised by the ways in which these spaces function and are used. It is worth reflecting, for example, on why everyone gravitates to places where there are people and nobody is drawn to places devoid of people. Similarly, one might well ask whether recent phenomena such as the installation of metal cages over public benches in Angoulême last winter, to discourage homeless people from sleeping rough, and the opportunity to adopt a bench in New York's Central Park, in the gardens of the Château de Versailles and at the Berlin Zoo, among other sites, herald the eventual disappearance of benches as we know them.

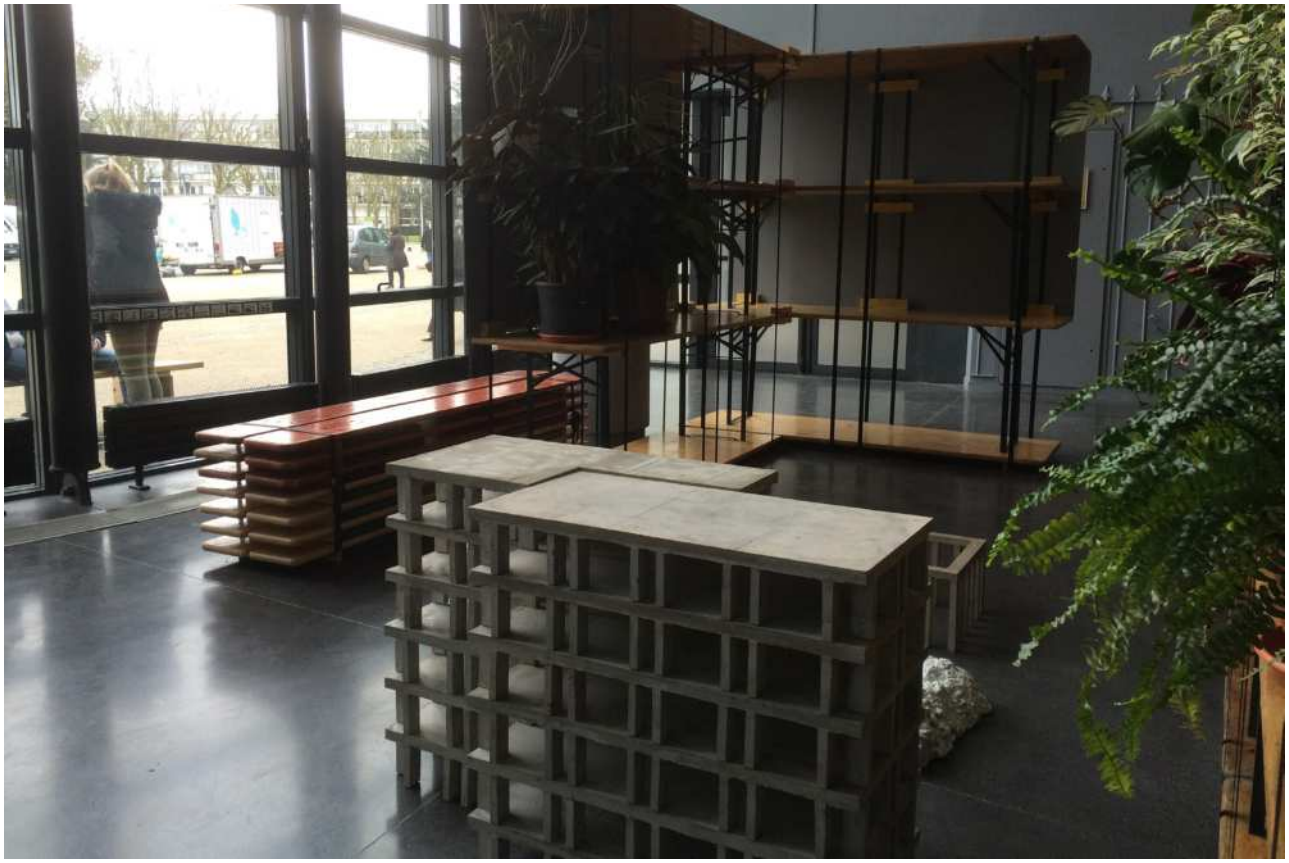
The concept behind Examining the Bench involves bringing together constellations of artists, without geographic restrictions and of varying periods, to look at their approaches to two categories of questions raised by the bench, the first relating to its form, the joining of art and daily life, of aesthetics and functionality made possible by this object (the work of Isamu Noguchi stands as a particularly compelling example) and the second to its purpose as a social instrument, along with what it entails in terms of rituals to invest space, procedures of appeasement and modes of shared existence.
This includes, for example, how conversation flows more easily when individuals are not seated directly opposite one another. In Marguerite Duras's The Square, would it have been possible, anywhere other than on a bench, for any communion to be reached between a young woman with great dreams for the life stretching out before her and a somewhat older man who feels the future has little in store for him? Christian Boltanski, in his sound installation Murmures (Parc Montsouris, Paris,

2006), invites passers-by to become aware of how the bench gives rise to certain forms of listening and speaking, by playing back whispered exchanges of affection between student residents of the nearby Cité Internationale Universitaire in a multitude of languages. Zoyâ Pirzâd, in a short story entitled “Le banc d’en face” (2007), describes the unconscious recording of details and projection at work in the observation of a stranger seated on a bench. An office employee sits eating his sandwich in a park. Opposite him, a man smoking a cigarette unmistakably communicates his own indolent nature, provoking his observer to explore his own latent anxieties and desires.

With its initial presentation divided between an interior space, the gallery at Micro Onde, and an outdoor itinerary through the town of Vélizy-Villacoublay, followed by a second presentation later in the year at La Graineterie in Houilles, the exhibition gives its visitors the opportunity to explore this exercise of analysis and contemplation themselves, connecting it with their personal process, resulting in an experience of the exhibition that is unique for each person. The idea is to create, by suggestion rather than demonstration, the conditions for a new mapping of existence, one that is infused with optimism.

We invite artists, designers, researchers, writers and performers either to lay claim to existing benches in Vélizy-Villacoublay, as was done for the exhibition Rent-a-Bench (Los Angeles, December 2002–January 2003), or to submit proposals for works engaging with the bench as object or representation.

A volume accompanying the exhibition Examining the Bench will also be published. It is conceived as a vehicle for the presentation of previously unpublished projects and texts and will thus genuinely complement, rather than merely cataloguing, the works displayed across the range of exhibition venues.





Isa Melsheimer

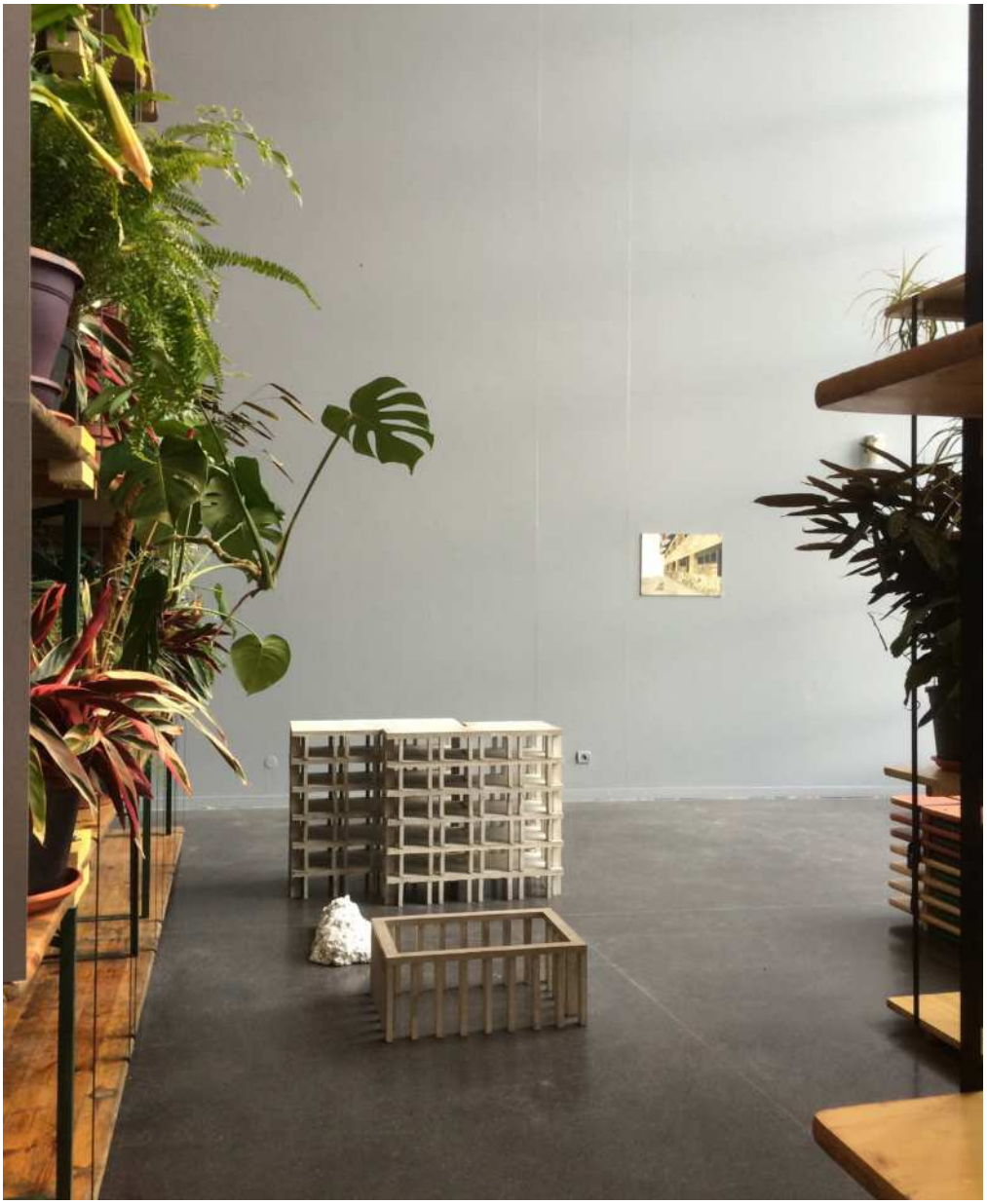
Exhibition views: Microscopie du banc - Examining the bench, Micro Onde, Vélizy-Villacoublay, France, 2016





Isa Melsheimer

Exhibition views: Microscopie du banc - Examining the bench, Micro Onde, Vélizy-Villacoublay, France, 2016



Isa Melsheimer

Exhibition view: Microscopie du banc - Examining the bench, Micro Onde, Vélizy-Villacoublay, France, 2016



Isa Melsheimer

Exhibition view: Microscopie du banc - Examining the bench, Micro Onde, Vélizy-Villacoublay, France, 2016

ISA MELSHEIMER

LE FIL ROUGE

February 6 - May 3, 2015

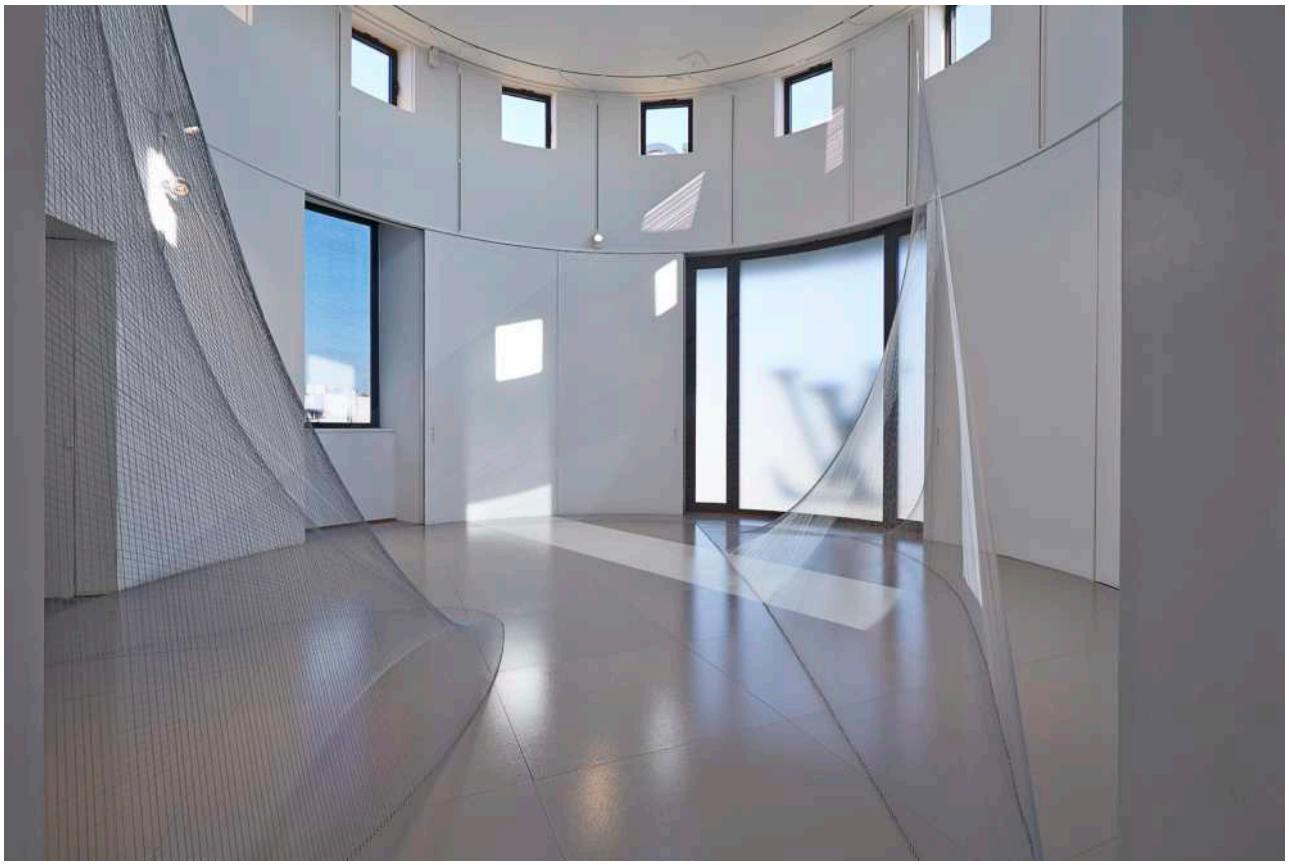
Espace Louis Vuitton, Paris, France

Group show curated by Michiko Kono with Ghada Amer, Tracey Emin, Isa Melsheimer, Hans Op de Beeck, Michael Raedecker, Fred Sandback, Chiharu Shiota, Tatiana Trouvé

Communiqué de presse :

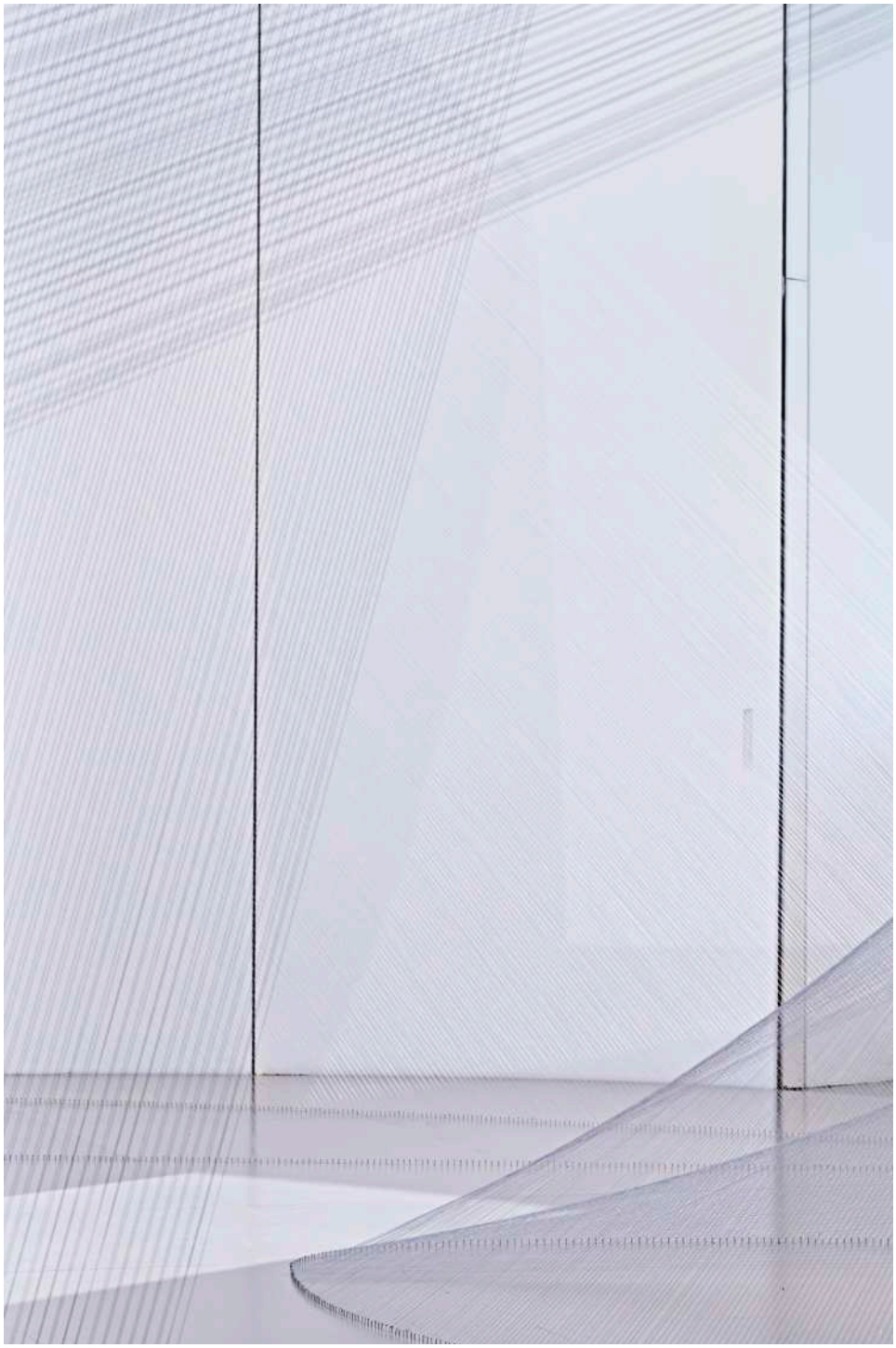
Le fil rouge explore le fil comme support principal dans la pratique des artistes contemporains. Contrairement au crayon et à la peinture, le fil n'est pas lié à une finalité intrinsèque. Sa matérialité encourage des expressions et des expérimentations artistiques infinies. À la place du pinceau, le fil utilisé en art contemporain est brodé ou collé sur le support image, et combiné à la peinture. Il sert aussi à coudre des fragments de toile. En l'étirant à différentes échelles et dans des configurations variées, il permet de former des sculptures, tracer des lignes dans l'espace, reproduire des principes architecturaux ou donner l'impression de suspendre les lois de la physique. La plupart des artistes exposés ne travaillent pas exclusivement avec le fil mais s'en servent comme d'un support facile à manipuler offrant un large éventail d'applications.





Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation

Exhibition views: Le fil rouge, Espace Louis Vuitton, Paris, France, 2015



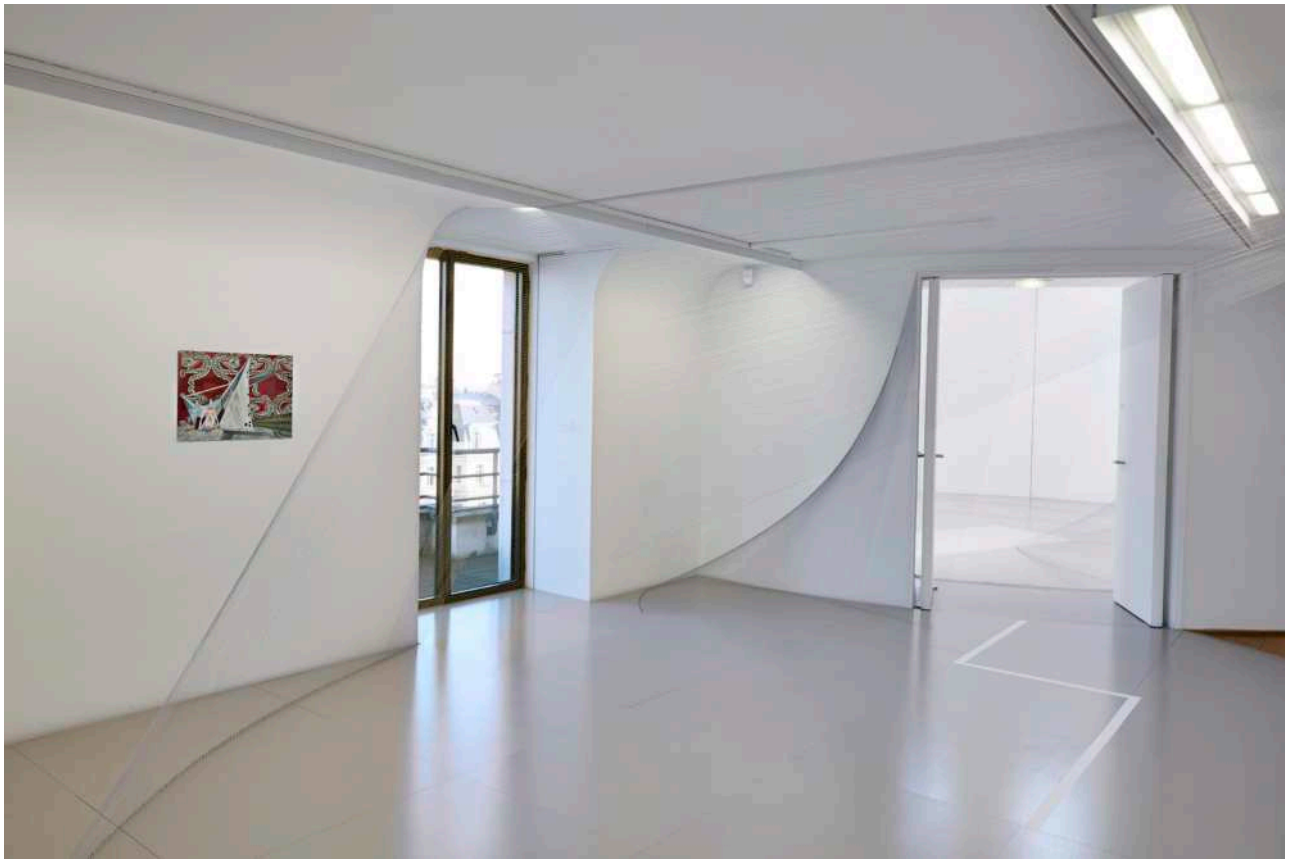
Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation

Exhibition view: Le fil rouge, Espace Louis Vuitton, Paris, France, 2015



Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation

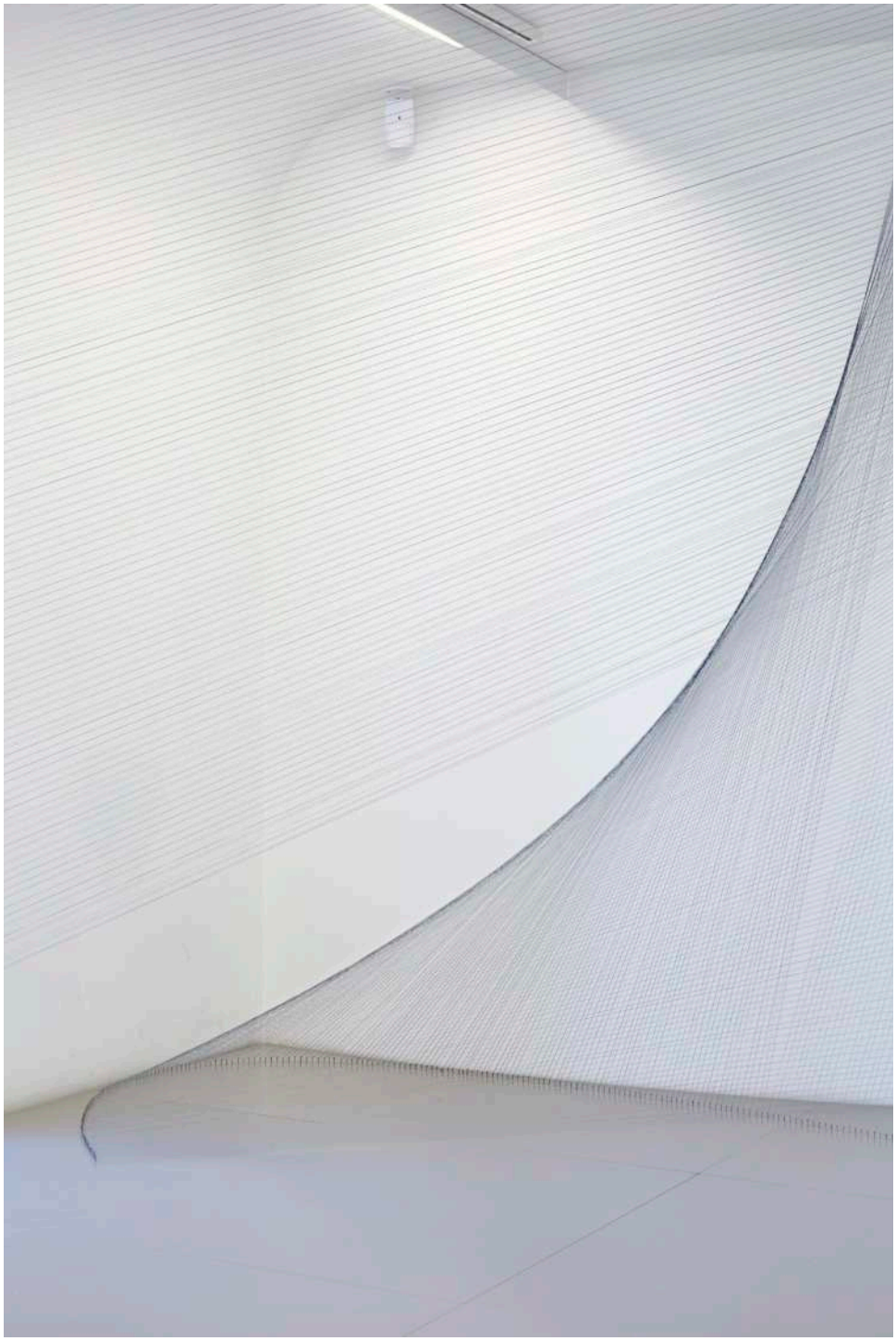
Exhibition view: Le fil rouge, Espace Louis Vuitton, Paris, France, 2015





Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation

Exhibition views: Le fil rouge, Espace Louis Vuitton, Paris, France, 2015



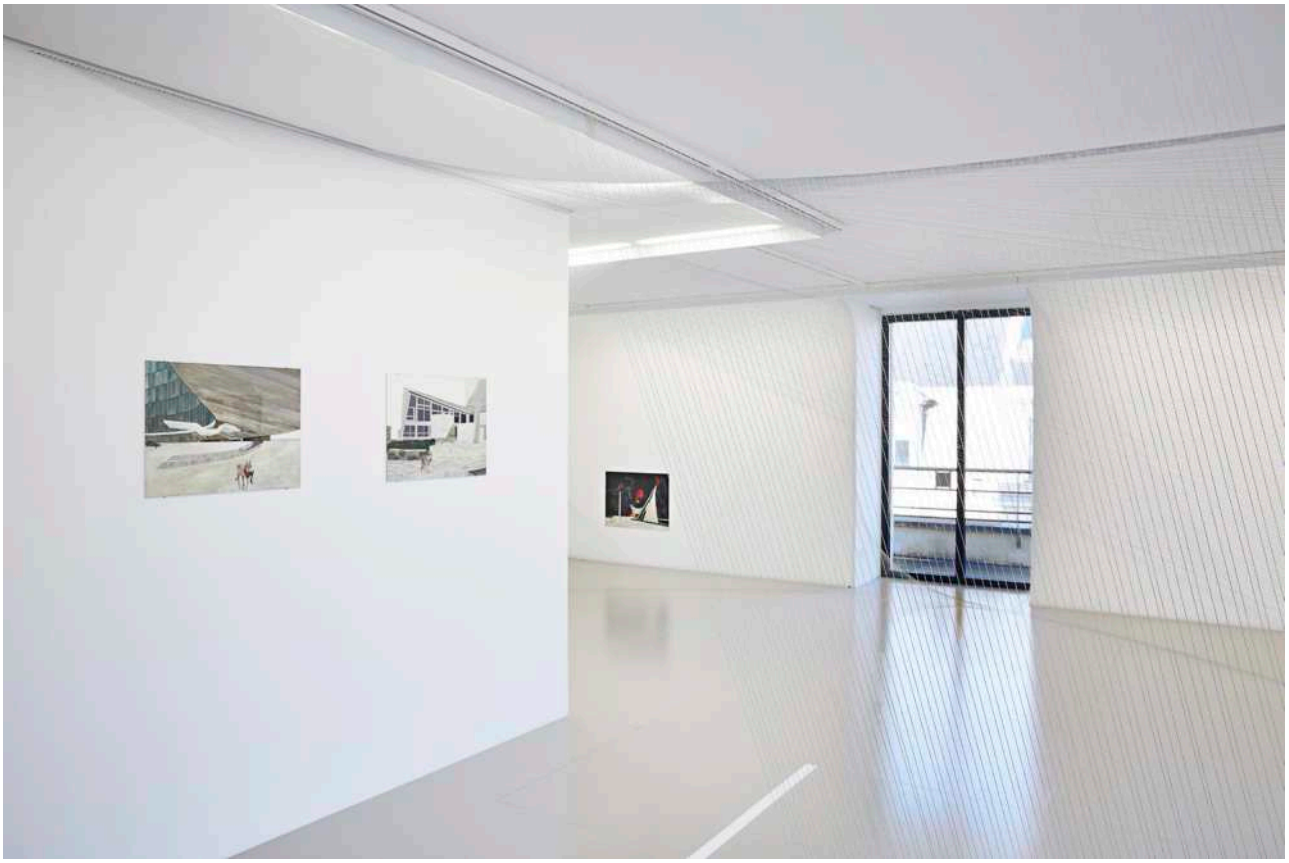
Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation

Exhibition view: Le fil rouge, Espace Louis Vuitton, Paris, France, 2015



Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation

Exhibition view: Le fil rouge, Espace Louis Vuitton, Paris, France, 2015

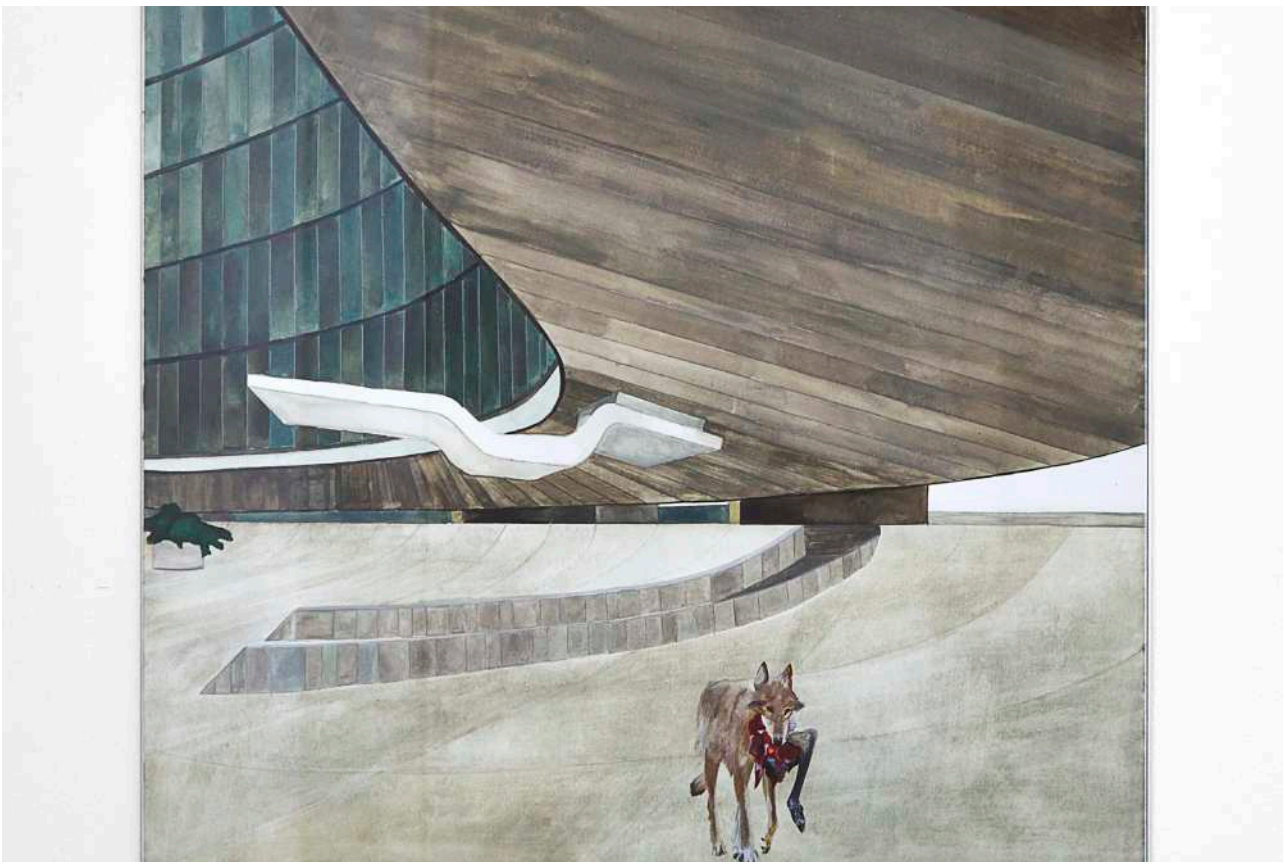




Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation

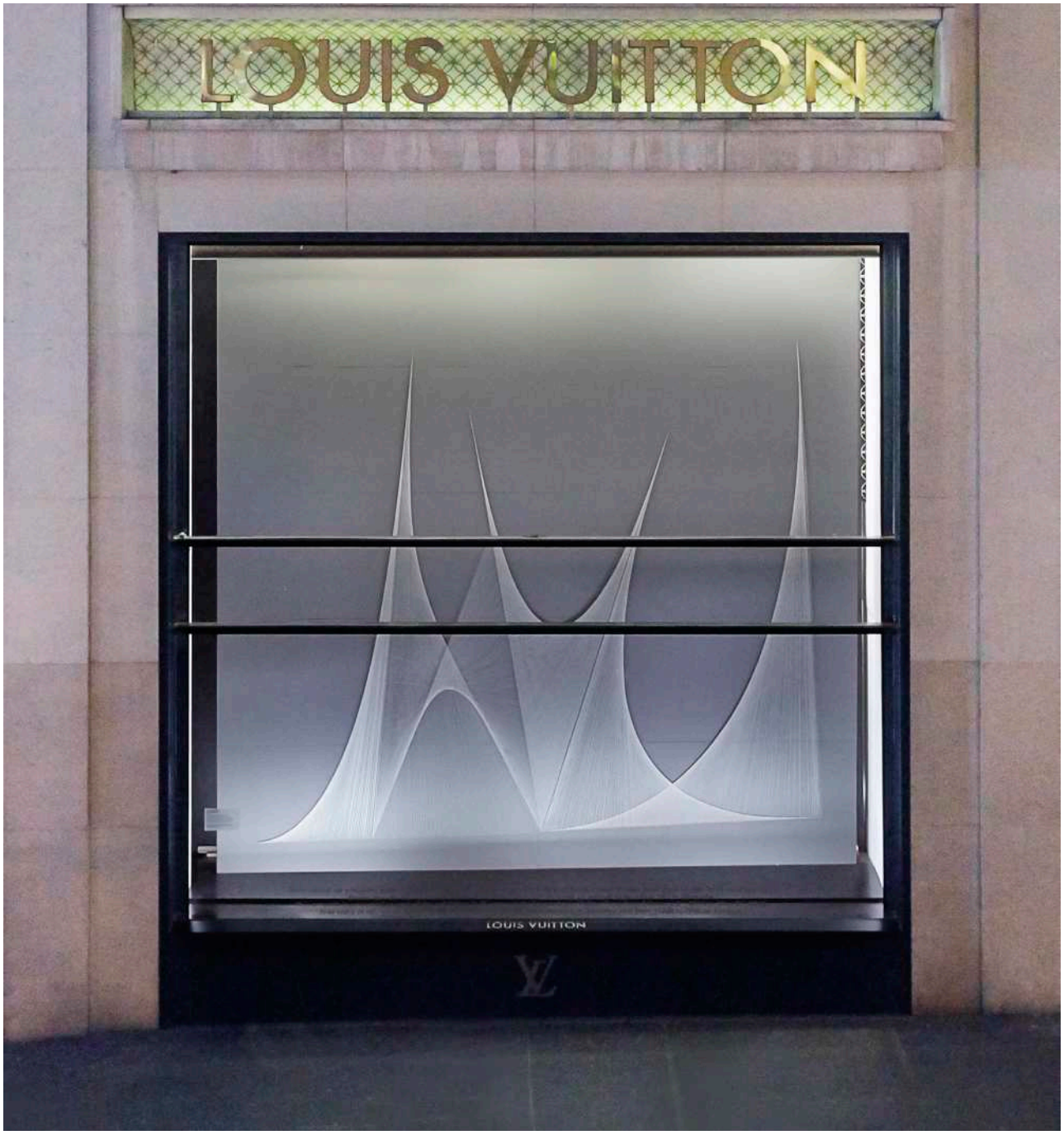
Exhibition views: Le fil rouge, Espace Louis Vuitton, Paris, France, 2015





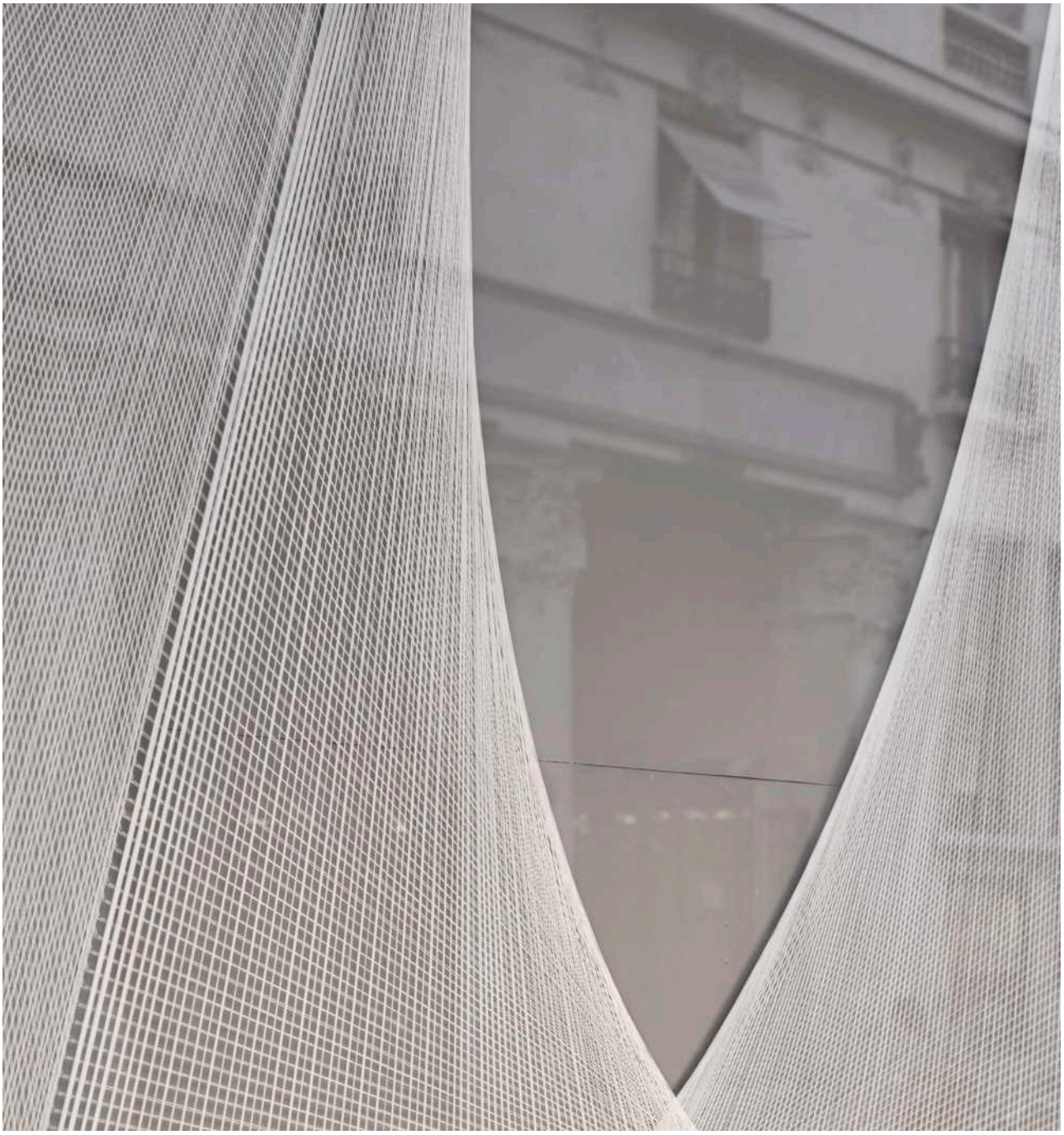
Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation

Exhibition views: Le fil rouge, Espace Louis Vuitton, Paris, France, 2015



Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation

Exhibition view: Le fil rouge, Espace Louis Vuitton, Paris, France, 2015



Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation

Exhibition view: Le fil rouge, Espace Louis Vuitton, Paris, France, 2015

ISA MELSHEIMER

SYNAPSEN

December 07, 2014 — February 15, 2015

Ikob, Museum fûr Zeitgenôssische Kunst, Eupen, Belgium

Press release:

InToute limite est un seuil qui élargit l'espace indéfiniment. Toute frontière est une zone de contact qui s'ouvre sur l'Autre.

Isa Melsheimer explore inlassablement la question des limites, créant et déplaçant des espaces. Constituée essentiellement de rideaux, voiles et tentures, Synapsen offre une réflexion visuelle sur l'expérience sensible des seuils, construisant au sein de l'ikob une multitude de zones de contacts synaptiques, d'espaces ouverts et « volages » parcourus par de nombreux signaux
transmettant des informations d'un côté et de l'autre de leur surface. Membranes sur lesquelles s'accroche l'image, proche et lointaine, spatiale et installative, les voiles de lumière et voiles-rideaux jouent ici de la transparence et de l'opacité, ouvrant et fermant des espaces, dévoilant ce que la surface a à nous dire des profondeurs.

Every limit is a threshold that indefinitely widens the space. Every frontier is a contact zone that opens to 'the Other'.

Isa Melsheimer relentlessly explores the question of the limits by creating and moving rooms. In Synapsen her series of curtains offer a visual reflexion on the sensitive experience of the threshold, creating within the ikob a multitude of synaptic contact zones, of open and changeable spaces that are crossed by numerous signals transmitting information on each side of their surface. Like membranes on which the picture is fixed, close and distant, spatial and installation-like, the curtains and veils of light oscillate between transparency and opacity, opening and closing spaces, unveiling what the surface has to say about the depths.





Isa Melsheimer

Exhibition views: Synapsen, Ikob, Museum fûr Zeitgenôssische Kunst, Eupen, Belgium, 2014-2015



Isa Melsheimer

Exhibition view: Synapsen, Ikob, Museum fûr Zeitgenôssische Kunst, Eupen, Belgium, 2014-2015





Isa Melsheimer

Exhibition views: Synapsen, Ikob, Museum fûr Zeitgenôssische Kunst, Eupen, Belgium, 2014-2015





Isa Melsheimer

Exhibition views: Synapsen, Ikob, Museum fûr Zeitgenôssische Kunst, Eupen, Belgium, 2014-2015



Isa Melsheimer
Exhibition view: Synapsen, Ikob, Museum fûr Zeitgenôssische Kunst, Eupen, Belgium, 2014-2015





Isa Melsheimer
Exhibition views: Synapsen, Ikob, Museum fûr Zeitgenôssische Kunst, Eupen, Belgium, 2014-2015





Isa Melsheimer
Exhibition views: Synapsen, Ikob, Museum fûr Zeitgenôssische Kunst, Eupen, Belgium, 2014-2015

ISA MELSHEIMER

BACKDOOR FANTASIES

April 5– August 10, 2014

KAI 10 / Raum für Kunst / Arthena Foundation / Düsseldorf



Isa Melsheimer

Exhibition view: KAI 10 / Raum für Kunst / Arthena Foundation / Düsseldorf





Isa Melsheimer

Exhibition views: KAI 10 / Raum für Kunst / Arthena Foundation / Düsseldorf

ISA MELSHEIMER

TIMES ARE HARD, BUT POSTMODERN

January 18 — March 1st, 2014

Galerie Jocelyn Wolff, Paris, France

Press release:

In the installation “Times are hard, but Postmodern”, from which the exhibition takes its name, Isa Melsheimer lets her work coalesce with the spaces of the Galerie Jocelyn Wolff. In this way, the subject matter of the group of works shown in the current installative composition is mirrored by the gentle and almost playful dialogues Isa Melsheimer allows to unfold within the environments in which her exhibitions are held: few architectural eras are influenced as strongly by dialogue as postmodernism.
Primary shapes such as cones, balls, pyramids or cubes; hues of skin and sorbets; surfaces arranged in tiers, patterns that clash—the form and colour sphere of Isa Melsheimer’s works evokes associations with the radical anti-design stance of the Memphis Group, known for reacting to modernism in favour of the emotional design of postmodernism.
With her wall-collage Isa Melsheimer cites the architect Charles Jencks who dates the symbolic end of modern architecture and the crossover to postmodernism at precisely 3:52 p.m. on 15 July 1972, the point in time when the Pruitt-Igoe housing project was demolished. The council estate, which had been euphorically celebrated as helping to shape the future, was completed in 1955 in St. Louis/Missouri. The chief architect, Minoru Yamasaki, followed the rational planning principles of Le Corbusier’s modern residential machine. But this shining example of social housing was quickly lost to violence and vandalism, serving to this day as a symbol of the collapse of modern architecture and urbanism. Modernism is followed by an era of postmodern architecture that moves away from the totalitarian idea of a universal, rational, functional design principle, and towards a stylistically eclectic reactionary movement, opening itself up to local traditions and specific spatial factors.
Isa Melsheimer lets the hopes anchored in this urban and architectural development flourish in her works. Architectures in Rome capture her interest in particular: a city that has grown significantly historically. Contrary to Le Corbusier’s city-sweeping visions for Paris – which included razing the historic centre to the ground to make room for perfectly aligned high rises, with only a handful of monuments to be spared – Rome’s city planning is a reflection of what the architect Colin Rowe has referred to as a “collage city”: a ceaseless process of fragmentation, collision and contamination of the disparate ideas of different generations.
In this light, Isa Melsheimer draws from the ideal urbanism of architecture groups such as UFO, Superstudio and their persiflage of the mega-structure “The Continous Monument” or Archizoom Associati and their “No-Stop City” model. But in doing so, the artist also summons up a reflection of the same glorification of technology inherent in certain postmodern designs.
On one of her textile objects – reminiscent of George Hardie’s illustrations – Isa Melsheimer stages a sensuously strong yet also provocative embroidery of two Roman constructions: the Pyramid of Cestius, a tomb dating back to 12 BC, and the Palazzo della Civiltà Italiana, completed in 1943 as part of Mussolini’s city planning project EUR. These two structures are not located one next to the other in the city of Rome, nor can they be considered as being postmodern architectures in a historic context. And yet, they can be found in Isa Melsheimer’s piece, side by side, thus underlining the collage-city idea of Rome as a metropolis that functions perfectly in its non-linear evolution.

Isa Melsheimer's works also remind us that postmodernity may have kicked off idealistically with its willingness to re-emotionalise architecture after decades of having been pared down to functionality, but ended with Alessi corkscrews and sugar bowls.
In 1974 the designer Allesandro Mendini banished his Lassù chair objects in a ritualistic performance. In 1979, caught up in the thrill of postmodernity, he initiated the "Tea & Coffee Piazza" project with Alberto Alessi, presenting household goods as micro-architecture via Alessi's kitchenware company. Following this architectural manifesto, a number of international artists went on to creating tea and coffee sets for the line.
Among them Charles Jencks, who presented a declension of pillars of the antiquity with his set. In her cement-piece "Tea & Coffee, Piazza d'Italia in Post-Katerina Times", Isa Melsheimer combines Jencks' designs with the Piazza d'Italia, based on the designs of the architect Charles Willard Moore and erected in 1978 by the city of New Orleans in honour of its Italian community. Once heralded as the postmodern piazza par excellence, the site has since turned into an urban stomping ground, slowly being smothered under looming high rises. Hurricane Katrina has also raised new questions related to the city's urbanism.
Continuing her play on citations, Isa Melsheimer presents two shelf-like collages: ceramic vase objects cite Ettore Sottsass' architectural model-like "Yantra Vases" (1969) and also give a nod to Rem Koolhaas' "Delirious New York" (1978) manifesto. Three objects made using Tiffany technology echo the miniatures manufactured by furniture company Vitra: Sottsass' Carlton shelf, a roof system and star-shaped lampshade popular in Italy.
Isa Melsheimer uses wall painting to address the gallery's locality and history, lengthening lines und connecting dots. This too can be seen as flirting with the postmodern play with citations, with the ornamental, with skimming surfaces. Isa Melsheimer's gouache pieces collage together graphic elements with buildings located in Boston, Berlin, London and Rome. A fox references Isaiah Berlin's model of non-compartmentalised thinking as opposed to the successive thinking, based on a universal design principle, of the hedgehog.
The Italian proverb "Times are hard, but modern" was also picked up by German philosopher Peter Sloterdijk. In "Critique of Cynical Reason" (1983) Sloterdijk argues that cynicism served as an antithesis to the Greek Academy, an outlet for a disempowered population, which then turned sour under mercantile thinking in the modern industrial (or post-industrial) system.
In her tongue-in-cheek way Isa Melsheimer manages to rouse scepticism, making us wonder if postmodernism or other forms of radical individualism that start off full of hope and ideals, can in fact break from the past. If not, we must ask ourselves if they are merely epitomisations of the technologically rational, sober and functional efficiency of modernism – a particular manifestation of capitalism. Isa Melsheimer's works incite us to analyse the latitude in which resistance can unfold.

Text: Anna-Catharina Gebbers
Translation: Jana Obermueller

ISA MELSHEIMER

TIMES ARE HARD, BUT POSTMODERN

18 janvier — 1er mars 2014

Galerie Jocelyn Wolff, paris, France

Communiqué de presse :

Pour sa nouvelle exposition Times are hard, but Postmodern, Isa Melsheimer intègre ses oeuvres par une mise en scène mesurée et économe dans l'espace de la galerie Jocelyn Wolff. Les dialogues subtils, parfois ludiques, qu'Isa Melsheimer engage avec l'espace de la galerie, reflètent le thème autour duquel elle a travaillé son installation: quasiment aucun autre style architectural n'est aussi résolument empreint de dialogues que le postmodernisme.
Des formes élémentaires comme les cônes, les sphères, les pyramides ou les cubes, des nuances de couleur acidulées, des surfaces composées de lamelles et de compositions graphiques : l'univers des formes et des couleurs de l'œuvre d'Isa Melsheimer évoque des associations avec l'anti-design radical du Groupe Memphis qui prônait l'abandon du style international moderniste pour se tourner vers le design émotionnel postmoderne.
Avec un collage mural, Isa Melsheimer cite l'architecte Charles Jencks qui date précisément la fin symbolique de l'architecture moderne et la transition vers le postmodernisme au 15 juillet 1972, 15h32 avec le dynamitage du complexe d'habitation Pruitt-Igoe à St. Louis dans le Missouri. Ce complexe d'habitation sociale conçu par Minoru Yamasaki selon les préceptes de Le Corbusier avait été célébré en 1955 comme visionnaire et porteur d'avenir. Après s'être rapidement enfoncée dans la violence et le vandalisme, cette cité est encore considérée encore aujourd'hui comme le symbole de l'échec de l'architecture et de l'urbanisme modernes.
Dans ses œuvres, Isa Melsheimer fait ressentir les espoirs liés à cette évolution urbaine et architecturale. Elle s'intéresse plus particulièrement à l'architecture à Rome, ville qui s'est développée au long de l'histoire. Contrairement aux grandes visions de l'urbanisme d'un Le Corbusier pour Paris, qui prévoyait une large destruction du centre historique, Rome correspond à ce que l'architecte Colin Rowe définit comme « collage-city » : un processus perpétuel de fragmentation, de collision et de contamination avec les idées disparates de générations différentes.
Mais quand Isa Melsheimer se réfère dans ce sens à des plans d'urbanisme idéels, issus de groupes d'architectes comme UFO, Superstudio et leur critique d'une mégastructure The Continous Monument ou Archizoom Associati avec leur modèle d'une No-stop City, elle engage également une réflexion sur une pensée glorifiant la technicité.
Sur un objet en tissu rappelant les dessins de George Hardie, Isa Melsheimer met en scène dans une broderie sensuelle, douce et néanmoins provocante deux célèbres édifices romains : la Pyramide de Cestius, un tombeau dont la construction a été achevée en l'an 12 avant J.-C., et le Palazzo della Civiltà Italiana, terminé en 1943 dans le cadre du projet d'urbanisme de Mussolini dans le quartier EUR (Esposizione Universale Romana). Les deux bâtiments ne sont pas construits côte-à-côte dans l'espace urbain romain et ce ne sont pas non plus des édifices postmoderne au sens strict. Néanmoins, Isa Melsheimer les rapproche naturellement et souligne ainsi la thèse de la « collage-city » pour Rome, c'est-à-dire d'une ville qui fonctionne dans son évolution non linéaire.
L'œuvre d'Isa Melsheimer rappelle également que le postmodernisme avait commencé dans l'idéalisme de projets monumentaux pour finir avec des tire-bouchons et des sucriers Alessi.

Dans une performance presque ritualisée, le designer Alessandro Mendini brulait encore en 1974 ses objets-chaise Lassù. En 1979, dans l'atmosphère avant-gardiste des débuts du postmodernisme, Mendini initiait en collaboration avec l'entreprise d'ustensiles de cuisine d'Alberto Alessi le projet Tea & Coffe Piazza qui donnait à des articles ménagers l'allure d'une microarchitecture. Par la suite, de nombreux architectes internationaux ont développé des services à thé ou à café dans le style d'un manifeste architectural.
Charles Jencks déclinait ainsi avec son service le langage formel des colonnes antiques ; dans son objet en béton Tea & Coffee, Piazza d'Italia in Post-Katrina Times, Isa Melsheimer combine les plans de Charles Jencks avec la Piazza d'Italia, que la ville de New Orleans réalisa en 1978 (Charles Willard Moore, architecte). Conçue jadis comme la place modèle du postmodernisme, elle se trouve aujourd'hui sous l'emprise de constructions récentes, des buildings écrasants l'ayant ensuite au fur et à mesure enserrée et réduit à néant l'idée d'un espace de rencontres pour la population.
Isa Melsheimer étend le jeu de citations à deux collages agencés comme des étagères : des objets-vase en céramique citent les Yantra Vases d'Ettore Sottsass, qui s'était inspiré de modèles d'architecture ou de chapiteaux, et rappellent le manifeste Delirious New York de Rem Koolhaas (1978). Trois des objets façonnés dans la technique du vitrail Tiffany font penser aux miniatures du fabricant d'ameublement Vitra : l'étagère Regal Carlton de Sottsass, une décoration de toit, et un lampadaire en forme d'étoile.
Avec des peintures murales, en prolongeant des lignes et en reliant des points, Isa Melsheimer entre en dialogue avec l'espace de la galerie, en écho au jeu postmoderne des citations, de l'ornemental et du glissement le long des surfaces. Dans ses gouaches, Isa Melsheimer intègre les collages de plans dessinés pour des bâtiments à Boston, Berlin, Londres et Rome ; un renard renvoie à la thèse d'Isaiah Berlin, qui, dans un essai, juxtapose la pensée non cohérente, basée sur une grande variété d'expériences, à la pensée cohérente du hérisson, orientée par une règle simple et un principe d'organisation universel.
Le proverbe italien « Les temps sont durs, mais postmodernes » a également été repris par le philosophe allemand Peter Sloterdijk dans sa Critique de la raison cynique (1983). Sloterdijk démontre comment le cynisme d'antan -antithèse de l'Académie grecque et échappatoire pour une population dépossédée de son pouvoir politique- se métamorphose dans un système industriel ou postindustriel moderne en un cynisme d'actions purement mercantiles.
Avec humour, Isa Melsheimer affirme son scepticisme quant à l'idée que le postmodernisme ou les autres formes d'individualisme radical représentent véritablement – malgré leurs débuts idéalistes et plein d'espoir – une rupture fondamentale avec le passé. Peut-être ils incarnent plutôt les aspects d'un modernisme technologiquement rationnel, prosaïque et efficace, en étant juste une manifestation spécifique du capitalisme. L'œuvre d'Isa Melsheimer incite à explorer les champs libres dans lesquels une résistance pourrait se déployer.

Texte : Anna-Catharina Gebbers
Traduction : Bettina Wohlfahrt



Isa Melsheimer

Exhibition view: Times are hard, bur Postmodern, Galerie Jocelyn Wolff, Paris, 2014



Isa Melsheimer

Exhibition view: Times are hard, bur Postmodern, Galerie Jocelyn Wolff, Paris, 2014



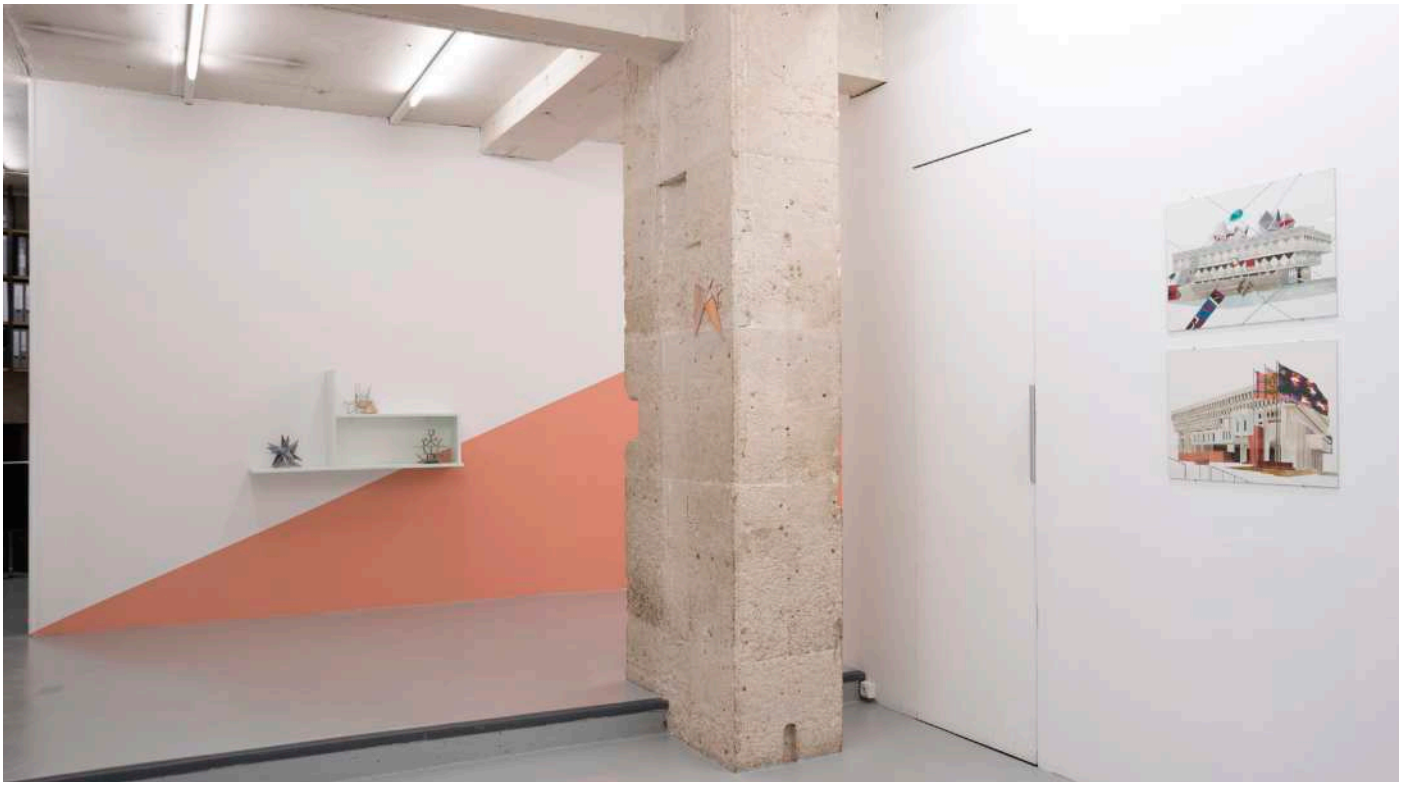
Isa Melsheimer

Exhibition view: Times are hard, bur Postmodern, Galerie Jocelyn Wolff, Paris, 2014



Isa Melsheimer

Exhibition view: Times are hard, bur Postmodern, Galerie Jocelyn Wolff, Paris, 2014



Isa Melsheimer

Exhibition view: Times are hard, bur Postmodern, Galerie Jocelyn Wolff, Paris, 2014



Isa Melsheimer

Exhibition view: Times are hard, bur Postmodern, Galerie Jocelyn Wolff, Paris, 2014



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Exhibition view: Times are hard, bur Postmodern, Galerie Jocelyn Wolff, Paris, 2014



Isa Melsheimer

Exhibition view: Times are hard, bur Postmodern, Galerie Jocelyn Wolff, Paris, 2014

ISA MELSHEIMER

VERMILION SANDS AND OTHER STORIES FROM THE NEON WEST

April 14, – July 7, 2012

Santa Monica Museum of Art, Santa Monica, USA

Press release:

Santa Monica Museum of Art presents Isa,Melsheimer: Vermilion Sands and Other Stories from the Neon West, a never-before-seen installation that explores Hollywood's cinematic heyday and its motion picture icons, investigating notions of glamour and luxury as they relate to characters, architecture, and locations in and around Los Angeles. Vermilion Sands and Other Stories from the Neon West, Melsheimer's first American museum exhibition, will be on view in the Museum's Project Room 1 from April 14 through July 7, 2012. Santa Monica Museum of Art Deputy Director Lisa Melandri is curator of Vermilion Sands and Other Stories from the Neon West, in which the artist utilizes commonplace, and largely domestic materials, to create site-specific environments, including a mixture of altered and embroidered t- shirts, live plants, paper, pearls, yarn constructions, and cast concrete sculptures. During a 2007 residency at Villa Aurora—a nonprofit organization located in Pacific Palisades dedicated to German-American cultural exchange—Melsheimer became interested in Los Angeles's landscape and architecture, as well as the fictional and historical characters that inhabit these spaces. Melsheimer's work examines the affects of architecture and location on LosAngeles's glamorized cinematic figures; as well as the démise of those figures from lifestyles of famé and Financial success. She was
influenced by classic Hollywood films such as David Lynch's Mulholland Drive and Billy Wilder's Sunset Boulevard, as well as by stories such as James Graham Ballard's Vermilion Sands and Mike Davis's Casino Zombies: True Stories From the Neon West—whose respective titles Melsheimer joins to give the exhibition its name. Melsheimer is particularly drawn to examples such as the Salton Sea, a former glamorous ressort area near Palm Springs that has since degenerated into a kind of wasteland. With Vermilion Sands and Other Stories from the Neon West, Melsheimer wants viewers to be aware that architecture is always représentative — of ideas or Subjects that permeate society. She asks viewers to consider: Which fictional and historical subjects are admired within Los Angeles? Why do résidents emigrate from Los Angeles? What aesthetics characterize Los Angeles's buildings; and what sentiments manifest in the region's architecture?



Isa Melsheimer

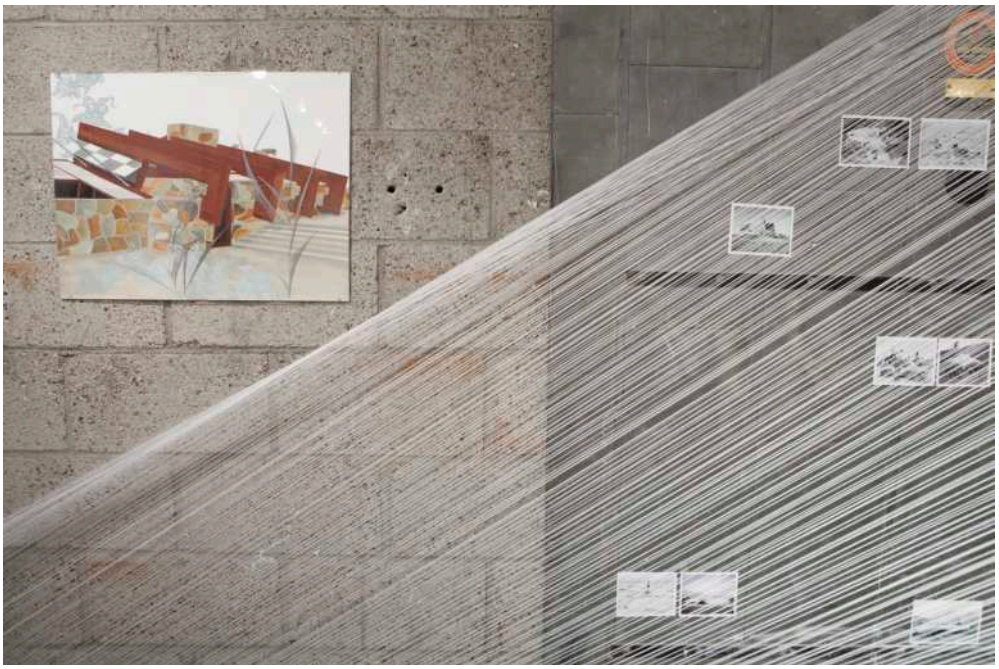
Exhibition view: Vermilion Sands and Other Stories from the Neon West, Santa Monica Museum of Art, Santa Monica, USA, 2012



Isa Melsheimer

Exhibition view: Vermilion Sands and Other Stories from the Neon West, Santa Monica Museum of Art, Santa Monica, USA, 2012





Isa Melsheimer

Exhibition views: Vermilion Sands and Other Stories from the Neon West, Santa Monica Museum of Art, Santa Monica, USA, 2012





Isa Melsheimer

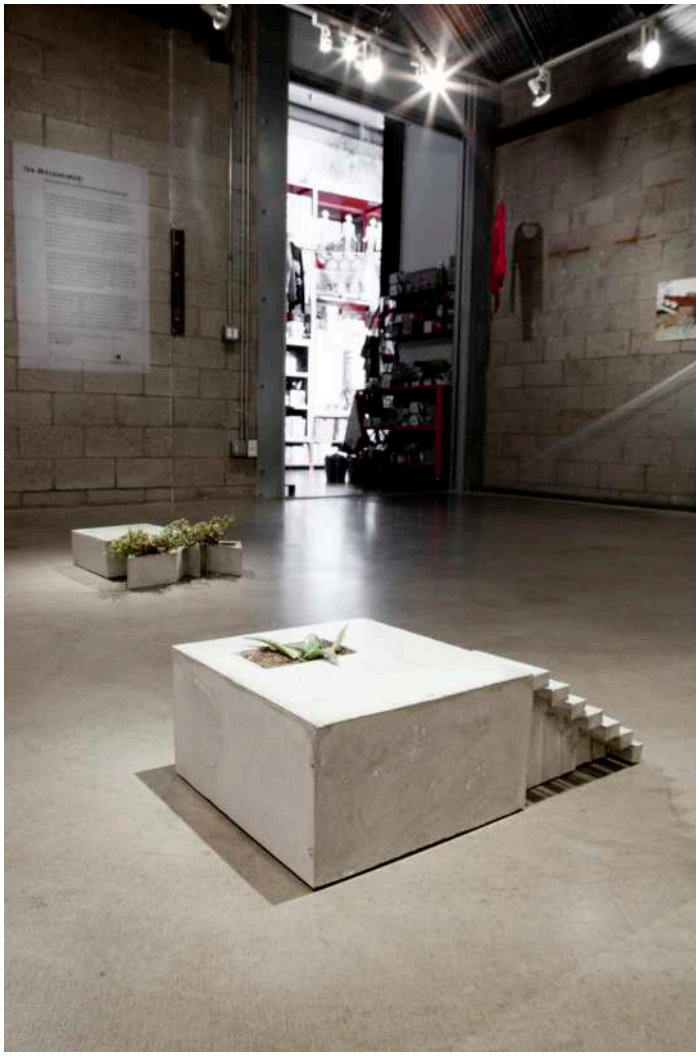
Exhibition views: Vermilion Sands and Other Stories from the Neon West, Santa Monica Museum of Art, Santa Monica, USA, 2012





Isa Melsheimer

Exhibition views: Vermilion Sands and Other Stories from the Neon West, Santa Monica Museum of Art, Santa Monica, USA, 2012



Isa Melsheimer

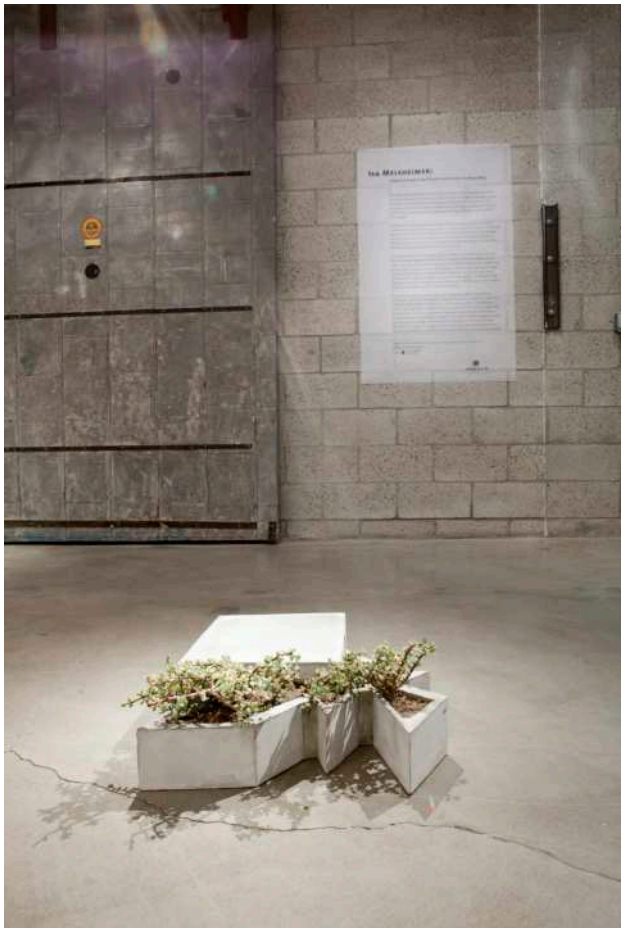
Exhibition view: Vermilion Sands and Other Stories from the Neon West,
Santa Monica Museum of Art, Santa Monica, USA, 2012



Isa Melsheimer
Concrete Foundation I & II, 2012
reinforces concrete, plant
20 x 65 x 35 cm; 13 x 57 x 52 cm

Exhibition view: Vermilion Sands and Other Stories from the Neon West, Santa Monica Museum of Art, Santa Monica, USA, 2012





Isa Melsheimer
left: Concrete Foundation I, 2012
reinforces concrete, plant
20 x 65 x 35 cm

right: Concrete Foundation II, 2012
reinforces concrete, plant
13 x 57 x 52 cm

Exhibition views: Vermilion Sands and Other Stories from the Neon West, Santa Monica Museum of Art, Santa Monica, USA, 2012



Isa Melsheimer

Exhibition view: Vermilion Sands and Other Stories from the Neon West, Santa Monica Museum of Art, Santa Monica, USA, 2012

ISA MELSHEIMER

GREEN ARCHIPELAGO

2012

Esther Schipper, Berlin, Germany



Isa Melsheimer
Minimum, 2012
mirrored pillar
variable dimensions

Stütze, 2012
highly polished high-grade steel
370 x 18 x 18 cm

Exhibition view: Green Archipelago, Esther Schipper, Berlin, Germany, 2012



Isa Melsheimer
left: Frei Otto / östliches Haus, 2012
fibrious grit, reinforced concrete, fat lava vases
100,5 x 60 x 105 cm

right: Frei Otto / westliches Haus, 2012
fibrious grit, reinforced concrete, fat lava vases
75 x 60 x 105 cm

Exhibition view: Green Archipelago, Esther Schipper, Berlin, Germany, 2012



Isa Melsheimer
Liege, 2012
reinforced concrete, gouache on paper
17 x 70 x 170 cm, 42 x 56 cm (without frame)

Exhibition view: Green Archipelago, Esther Schipper,
Berlin, Germany, 2012



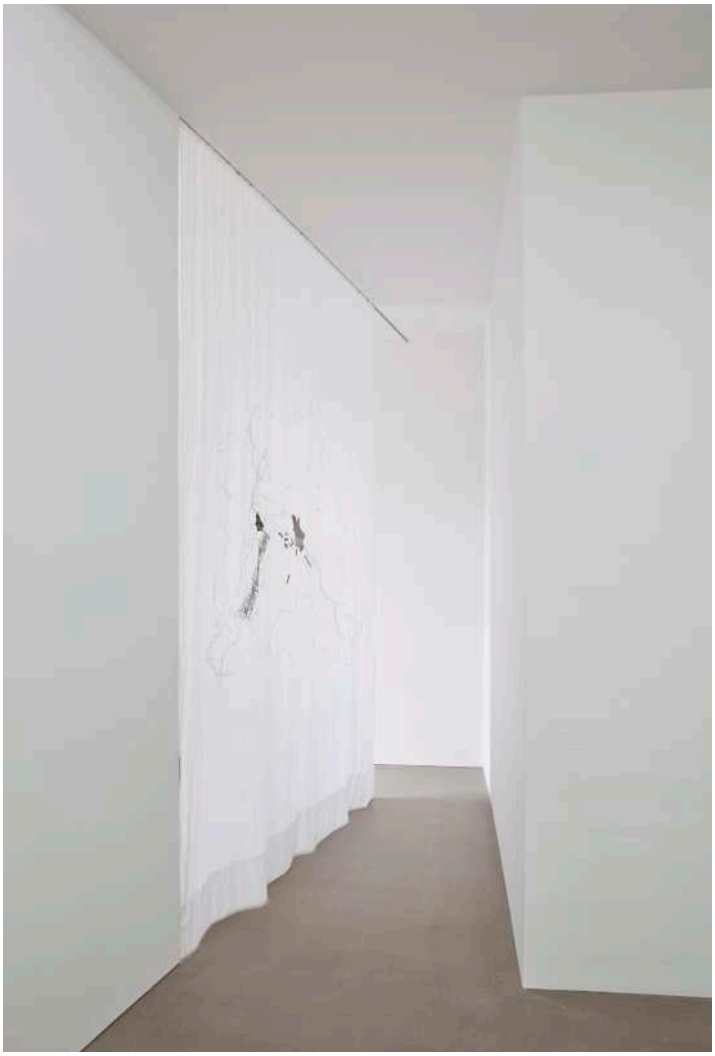
Isa Melsheimer
Ungers, 2012
fibrious grit, reinforced concrete
30 x 30 x 105 cm

Frei Otto / östliches Haus, 2012

Frei Otto / westliches Haus, 2012

Umlauftank, 2012
reinforced concrete, indoor plants, gouache
83 x 79 x 39,5 cm, 52 x 66 cm (frame)

Exhibition view: Green Archipelago, Esther Schipper,
Berlin, Germany, 2012



Isa Melsheimer
(Stadt) Archipel, 2012
fabric, thread
370 x 300 cm

Exhibition view: Green Archipelago, Esther Schipper,
Berlin, Germany, 2012



Isa Melsheimer
(Stadt) Archipel, 2012 (detail)
fabric, thread
370 x 300 cm

Exhibition view: Green Archipelago, Esther Schipper, Berlin, Germany, 2012



Isa Melsheimer
Vorhang (Eule), 2012
fabric, thread, pearls
300 x 300 x 40 cm approx.

Exhibition view: Green Archipelago, Esther Schipper,
Berlin, Germany, 2012



Isa Melsheimer
Vorhang (Eule), 2012 (detail)
fabric, thread, pearls
300 x 300 x 40 cm approx.

Exhibition view: Green Archipelago, Esther Schipper, Berlin, Germany, 2012

ISA MELSHEIMER

MONDES INVENTÉS, MONDES HABITÉS

October 08, 2011 - January 15, 2012

Mudam Luxembourg, Musée d'Art Moderne Grand-Duc Jean, Luxembourg

Press release:

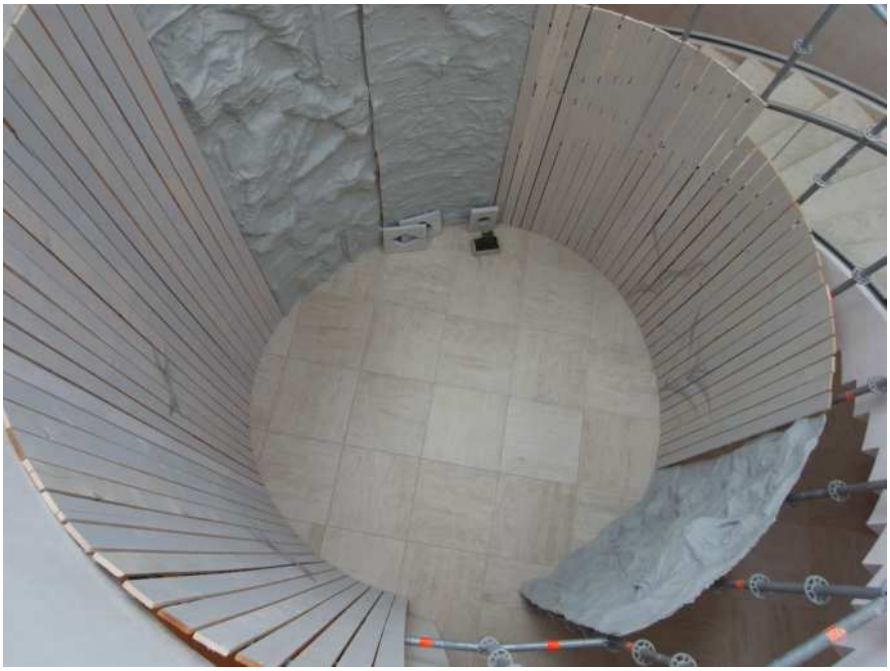
The technical object cannot be dissociated from human history, but the relationship between Man and Technology remains complex. As a synonym of progress, in western eyes, the technical object is at once desired and suspect, arousing by turns hope, wonder, and disillusion. The exhibition Mondes inventés, Mondes habités ("Invented Worlds, Inhabited Worlds") broaches the issue of technology transcended by artistic genius. It highlights the special relationship of creative people, those "technical poets" who, rather than restricting themselves to the utilitarian aspect, base their research on an understanding of existence and the beauty of machines. So through the works of some twenty artists of different generations and with different outlooks, the exhibition offers glimpses of the capacity for invention and wonder, daring and curiosity, hallmarking the human and artistic adventure.

The exhibition focuses first and foremost on the specific figure of the inventor and the imagination which fuels his research. A whole mythology has in fact developed down the centuries around the artist-cuminventor, whose guardian figure is indisputably Leonardo da Vinci, an artistic and visionary genius if ever there was, as much an architect and engineer as a painter and musician.
With the emergence of modern science and motorization, the 19th century left behind a literature studded with demiurge figures, crazy scholars and other daredevils, with an absolute faith in science and its potential. It is these colourful personalities who seem to inspire the filmmaker Jan !vankmajer in his film Leonardo's Diary and his drawings of unlikely erotic machines, as hilarious as they are disquieting, when the machine appears to hold sway over people and dictate their doings and gestures.

Isa Melsheimer's remote approach is also distant when she focuses on a given context. Here, her work directly echoes the configuration of the venue. Her project is part of an already existing space, the spiral staircase, a real piece of bravura in Mudam's architecture by Ieoh Ming Pei. She is intrigued by the imperious nature of the architectural gesture, and subtly shifts the outlines and boundaries, deeply transforming it and lending it a new poetic charge.

Artist(s) David Altmejd, Bodys Isek Kingelez, Chris Burden, Chris Burden, Vija Celmins, Björn Dahlem, León Ferrari, Vincent Ganivet, Paul Granjon, Theo Jansen, Paul Laffoley, Isa Melsheimer, Miguel Palma, Panamarenko, Robert & Shana ParkeHarrison, Nancy Rubins, Conrad Shawcross, Roman Signer, Jan Svankmajer





Isa Melsheimer
Garten für einen glücklosen Schatten, 2011
scaffold, wood, acrystal, fibreglass fabric, reinforced concrete, foam, glass, silicone, polycarbonate plants, paint, sewing thread, nails, fabric, pearls
variable dimensions

Exhibition views: Mondes inventés, Mondes habités, Mudam Luxembourg, Luxembourg, 2011





Isa Melsheimer
Garten für einen glücklosen Schatten, 2011
scaffold, wood, acrystal, fibreglass fabric, reinforced concrete, foam, glass, silicone, polycarbonate plants, paint, sewing thread, nails, fabric, pearls
variable dimensions

Exhibition views: Mondes inventés, Mondes habités, Mudam Luxembourg, Luxembourg, 2011





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variable dimensions

Exhibition views: Mondes inventés, Mondes habités, Mudam Luxembourg, Luxembourg, 2011

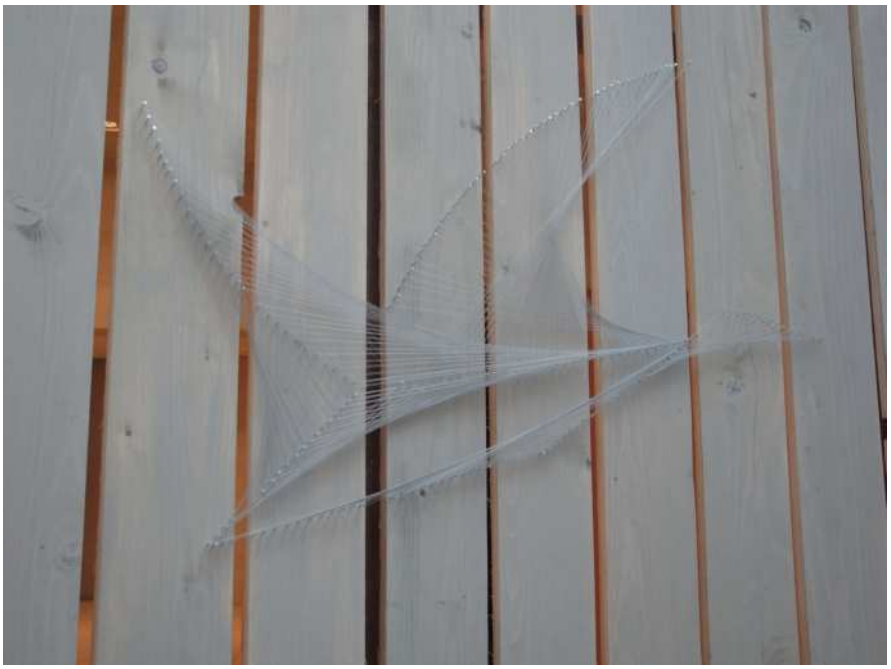




Isa Melsheimer
Garten für einen glücklosen Schatten, 2011
scaffold, wood, acrystal, fibreglass fabric, reinforced concrete, foam, glass, silicone, polycarbonate plants, paint, sewing thread, nails, fabric, pearls
variable dimensions

Exhibition views: Mondes inventés, Mondes habités, Mudam Luxembourg, Luxembourg, 2011





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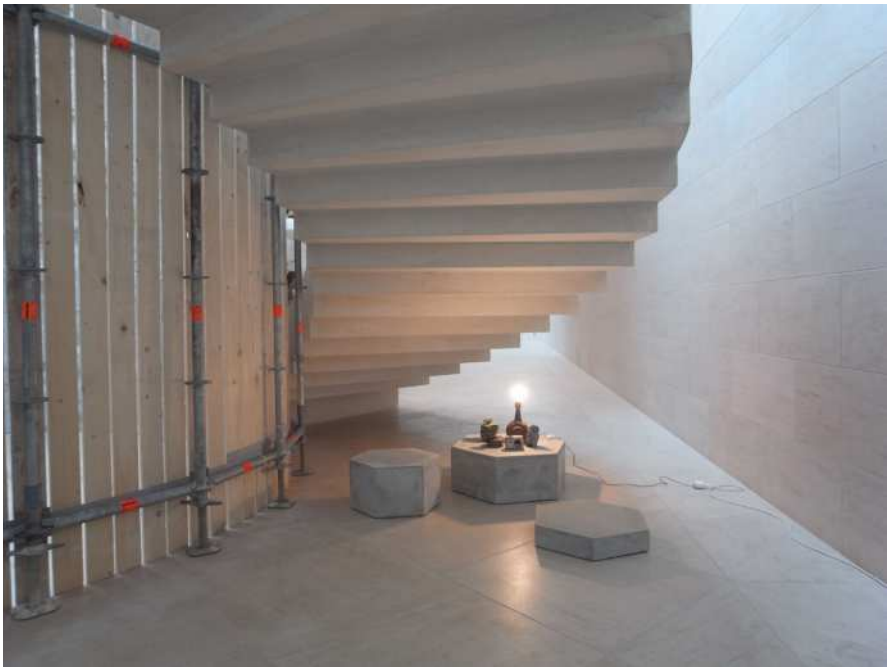
Exhibition views: Mondes inventés, Mondes habités, Mudam Luxembourg, Luxembourg, 2011





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Garten für einen glücklosen Schatten, 2011
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variable dimensions

Exhibition views: Mondes inventés, Mondes habités, Mudam Luxembourg, Luxembourg, 2011





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Garten für einen glücklosen Schatten, 2011
scaffold, wood, acrystal, fibreglass fabric, reinforced concrete, foam, glass, silicone, polycarbonate plants, paint, sewing thread, nails, fabric, pearls
variable dimensions

Exhibition views: Mondes inventés, Mondes habités, Mudam Luxembourg, Luxembourg, 2011





Isa Melsheimer
Garten für einen glücklosen Schatten, 2011
scaffold, wood, acrystal, fibreglass fabric, reinforced concrete, foam, glass, silicone, polycarbonate plants, paint, sewing thread, nails, fabric, pearls
variable dimensions

Exhibition views: Mondes inventés, Mondes habités, Mudam Luxembourg, Luxembourg, 2011

ISA MELSHEIMER

DACHGARTEN

September 10 — November 2, 2010

Galerie Jocelyn Wolff, Paris, France

Press release:

For her third solo show at Galerie Jocelyn Wolff, Isa Melsheimer is presenting a project centered on architect Le Corbusier (1887 – 1965) and his relationship, during the beginning of the 2Oth century, with a Parisian collector, Charles de Beistégui.

In Paris during the 1920s, Charles de Beistégui, a fervent admirer of surrealism, asked Le Corbusier to build him an apartment, which would serve exclusively for parties. Unlike Charles de Bestégui, the architect's interest in surrealism was limited.

The result: an apartment near the Champs-Elysées having no roof, a living room directly open to the sky, and furnished only by a fireplace. The walls were limited to 1.5 meters in height to parcel the view of certain places. For example, from one perspective, the walls allow only the upper half of the Arc de Triomphe to be seen, and from another perspective, only an upper section of the Eiffel Tower was visible. The walls could be displaced using an electrical remote control, however the apartment itself had no electricity and, consequentially, was lit with candles. This apartment no longer exists today.

Through the works in this exhibition, Isa Melsheimer searches to become aware of the odd relationship that united the two men during the duration of their project. Using very different mediums such as concrete, embroidery, and gouache, the artist strives to bring to the forefront a rather surprising result, for the apartment made by Le Corbusier is actually close to a surrealistic installation.

Two concrete sculptures recreate two important points of the "roof-garden". A wax sculpture on the floor made from burning candles night after night and sculpted by the wind refer to the space's candlelit evenings.

On a "Paris" scarf bought in a souvenir shop, Isa Melsheimer embroidered the map of Paris, an allusion to Le Corbusier and his schematic and naïve vision of the city.

A step down to the lower, second exhibition space, the artist has chosen to create a more intimate atmosphere. A bird posted on a "tree" limb made from glass and perched near the wall conjures the apartment's only "occupant".

Two large, kitsch embroideries take on details of the view of the Eiffel Tower and the Arc de Triomphe and, in this way, recreate a situation scenario within the space.

Some architectural details of the apartment, such as the spiral stair, surface in a very peculiar manner in the gouaches hanging on the far wall..



Isa Melsheimer

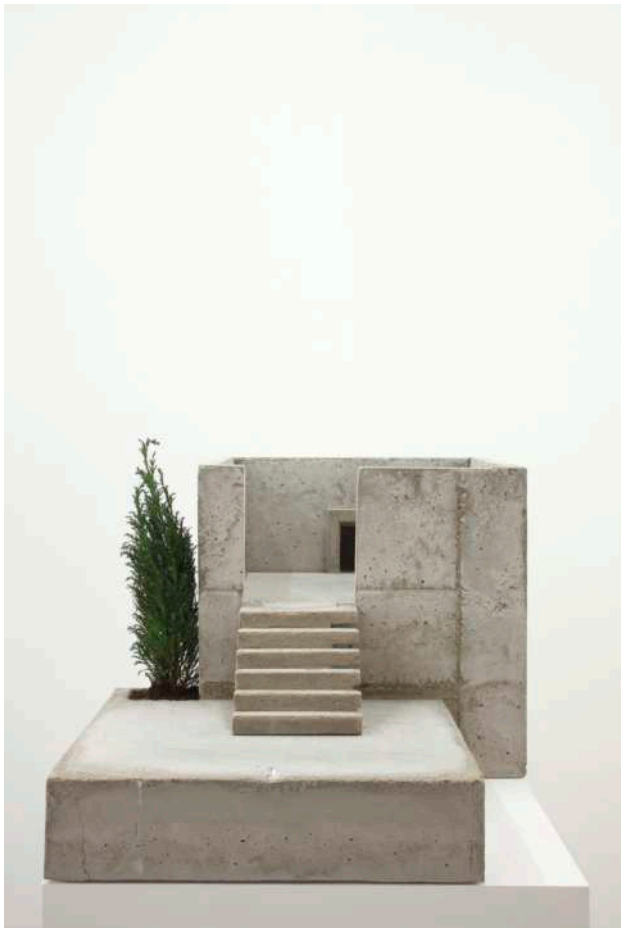
Exhibition view: Dachgarten, galerie Jocelyn Wolff, Paris, France, 2010

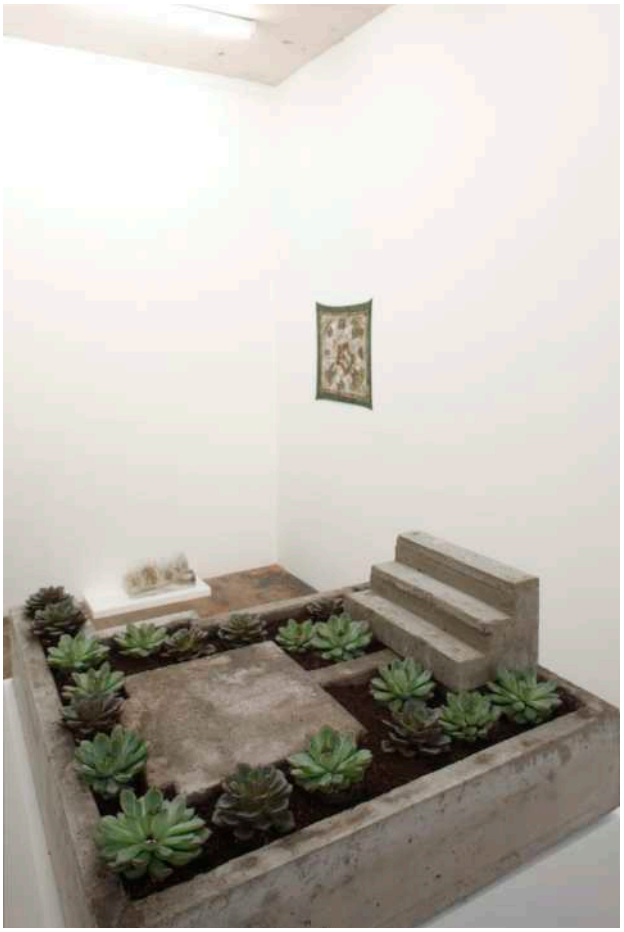




Isa Melsheimer

Exhibition views: Dachgarten, galerie Jocelyn Wolff, Paris, France, 2010





Isa Melsheimer
left: Dachgarten/Raum, 2010
concrete, metal, cypress
54 x 90 x 40,5 cm

right: Dachgarten/Treppe, 2010
concrete, metal, supervivum
21x 57.5 x 50.5 cm

Exhibition views: Dachgarten, Galerie Jocelyn Wolff, Paris, France, 2010



Isa Melsheimer
Left: Light, 2010
wax
38 x 16.2 x 19.5 cm

Right: Map, 2010
fabric, cotton
57.5 x 57.5 cm

Exhibition view: Dachgarten, Galerie Jocelyn Wolff, Paris, France, 2010



Isa Melsheimer
Map, 2010
fabric, cotton
57.5 x 57.5 cm

Exhibition view: Dachgarten, Galerie Jocelyn Wolff, Paris, France, 2010





Isa Melsheimer

Exhibition views: Dachgarten, Galerie Jocelyn Wolff, Paris, France, 2010



Isa Melsheimer
Inhabitant, 2009
mirror, tin, metal, stuffed Cockatiel
29 x 20 x 25 cm

Exhibition view: Dachgarten, Galerie Jocelyn Wolff, Paris, France, 2010



Isa Melsheimer
Zwischen Gebirge V, 2009
glass, silicon
34 x 35 x 30 cm

Exhibition view: Dachgarten, Galerie Jocelyn Wolff, Paris, France, 2010



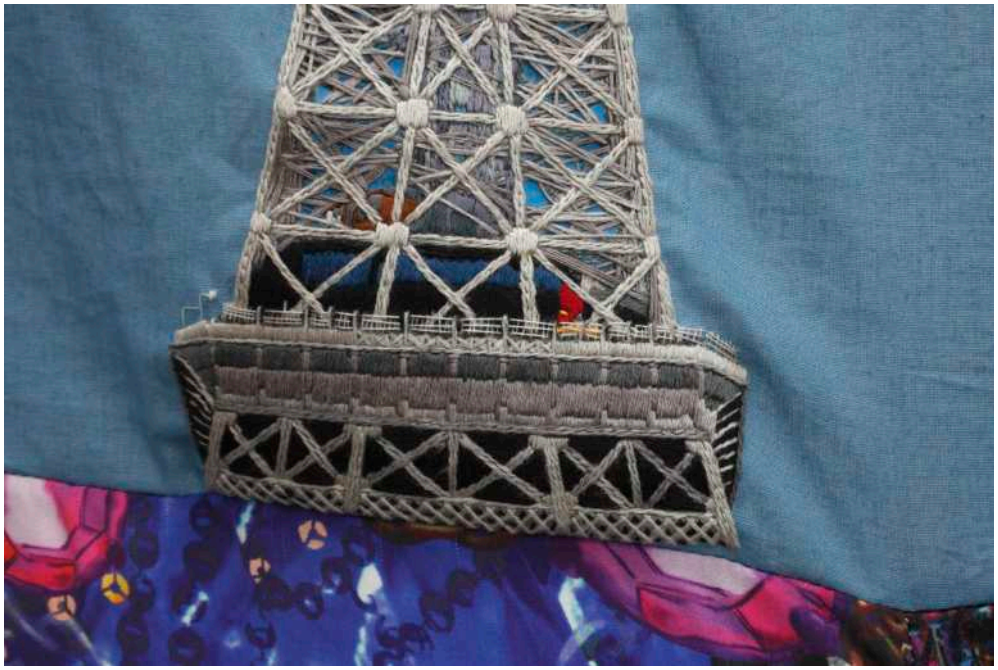
Isa Melsheimer
Béstegui, 2010
fabric
145 x 330 cm and 143 x 330 cm

Exhibition view: Dachgarten, Galerie Jocelyn Wolff, Paris, France, 2010



Isa Melsheimer
Béstegui, 2010 (detail)
fabric
145 x 330 cm and 143 x 330 cm

Exhibition view: Dachgarten, Galerie Jocelyn Wolff, Paris, France, 2010





Isa Melsheimer
Béstegui, 2010 (detail)
fabric
145 x 330 cm and 143 x 330 cm

Exhibition views: Dachgarten, Galerie Jocelyn Wolff, Paris, France, 2010



Isa Melsheimer
Béstegui, 2010 (detail)
fabric
145 x 330 cm and 143 x 330 cm

Exhibition view: Dachgarten, Galerie Jocelyn Wolff, Paris, France, 2010

ISA MELSHEIMER

MITTELLAND

September 2 - October 31, 2010

Kunsthaus Langenthal, Langenthal, Switzerland

Press release:

Das Mittelland bezeichnet in der Schweiz jenen Landstrich, in dem der grösste Teil der Bevölkerung lebt und der gekennzeichnet ist durch oft anspruchslose Gebrauchsarchitektur. Isa Melsheimer und Daniel Robert Hunziker interessieren sich für diese Architektur des Gewöhnlichen, in der die Funktion die Form bestimmt, und sie lassen sich von den 1960er Jahren, von der Moderne und ihrer Umsetzung im Alltag inspirieren.



Isa Melsheimer
Hyperboloïde III, 2010
cotton thread, nails
variable size

Exhibition view: Mittelland, Kunsthaus Langenthal, Switzerland, 2010





Isa Melsheimer
Kissen, 2010
concrete, metal, fabric, cotton thread
43 x 65 x 30 cm, 80 x 78.5 cm

Exhibition views: Mittelland, Kunsthaus Langenthal, Switzerland, 2010



Isa Melsheimer
Isler, 2010
concrete, metal
10 x 34 x 22 cm, 8 x 46 x 36 cm, 14 x 71 x 42 cm

Gouache Nr. 255, 2010
42 x 56 cm

Exhibition view: Mittelland, Kunsthaus Langenthal, Switzerland, 2010





Isa Melsheimer
Stern/Rostock/Riga, 2010
concrete, metal
40 x 40 x 304 cm

Exhibition views: Mittelland, Kunsthaus Langenthal, Switzerland, 2010



Isa Melsheimer
Gaststätte Inselparadies, 2010
concrete, metal, inkjet printing
53 x 60 x 60 x 29.7 x 21 cm

Gouache Nr. 254, 2010
42 x 56 cm

Exhibition view: Mittelland, Kunsthaus Langenthal, Switzerland, 2010



Isa Melsheimer
Gaststätte Inselparadies, 2010
concrete, metal, inkjet printing
53 x 60 x 60 x 29.7 x 21 cm

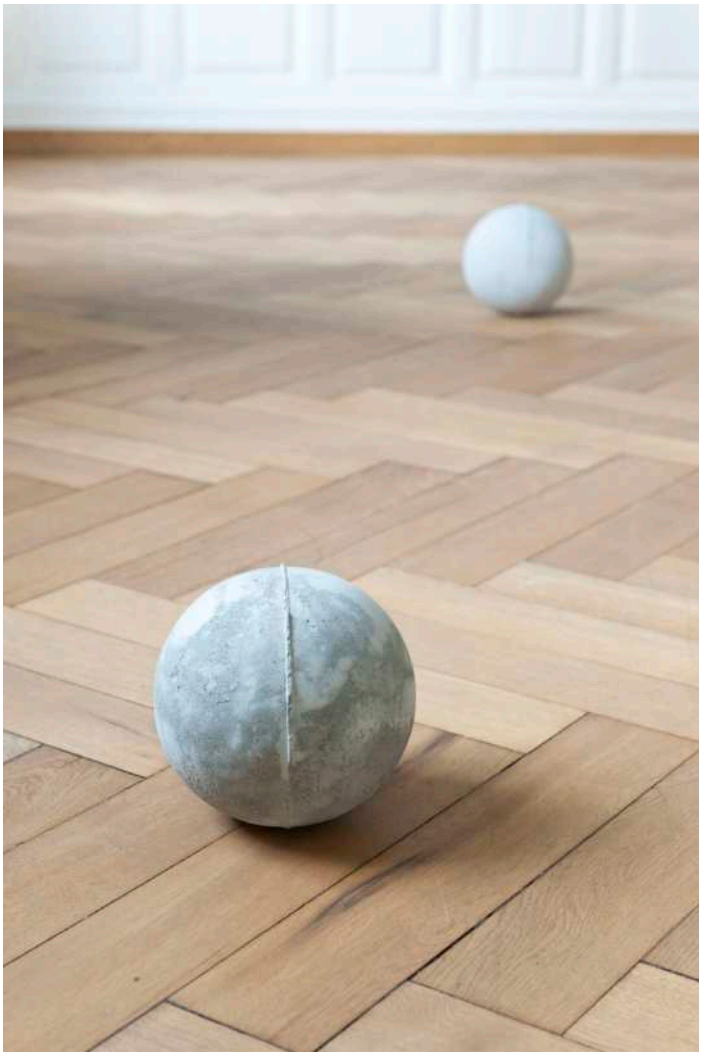
Holzgitterschale/Rügen, 2010
glas, fabric, concrete
variable dimensions

Exhibition view: Mittelland, Kunsthaus Langenthal,
Switzerland, 2010



Isa Melsheimer
Holzgitterschale/Rügen, 2010 (detail)
glas, fabric, concrete
variable dimensions

Exhibition view: Mittelland, Kunsthaus Langenthal, Switzerland, 2010



Isa Melsheimer
Holzgitterschale/Rügen, 2010 (detail)
glas, fabric, concrete
variable dimensions

Exhibition view: Mittelland, Kunsthaus Langenthal,
Switzerland, 2010





Isa Melsheimer
Rügen, 2010
porcelaine, concrete
variable dimension

Exhibition views: Mittelland, Kunsthaus Langenthal, Switzerland, 2010



Isa Melsheimer
Zwischengebirge 7, 2010
glass, silicon
26 x 55 x 22 cm

Glasecke, 2010
glass, silicon, acrylic glass
variable size

Exhibition view: Mittelland, Kunsthaus Langenthal, Switzerland, 2010





Isa Melsheimer
above: Zwischengebirge 7, 2010
glass, silicon
26 x 55 x 22 cm

below: Glasecke, 2010
glass, silicon, acrylic glass
variable dimensions

Exhibition views: Mittelland, Kunsthaus Langenthal, Switzerland, 2010



Isa Melsheimer
Stern/Taschkent, 2009
wood, polystyrene cellular plastics, fabric, cotton,
plaster, acrylic
190 x 190 x 38 cm

Exhibition view: Mittelland, Kunsthaus Langenthal,
Switzerland, 2010



Isa Melsheimer
Stern/Taschkent, 2009
wood, polystyrene cellular plastics, fabric, cotton, plaster, acrylic
190 x 190 x 38 cm

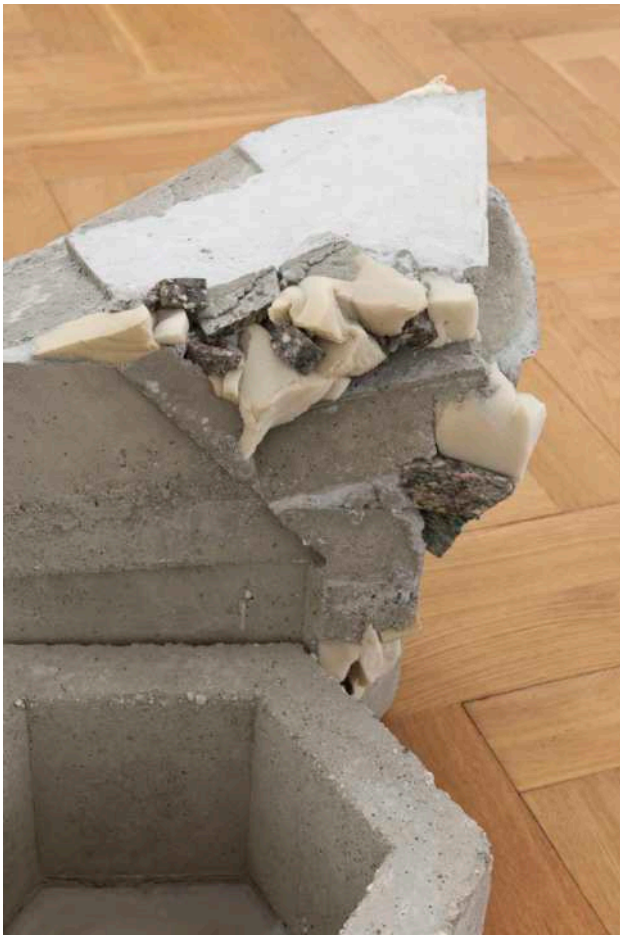
Exhibition view: Mittelland, Kunsthaus Langenthal, Switzerland, 2010



Isa Melsheimer
o.T. (Istanbul), 2008
concrete, foamed plastic, polystyrene cellular plastics, wire
58 x 62 x 55 cm, 26 x 47 x 47 cm, 26 x 47 x 47 cm

Exhibition view: Mittelland, Kunsthaus Langenthal, Switzerland, 2010





Isa Melsheimer
o.T. (Istanbul), 2008
concrete, foamed plastic, polystyrene cellular plastics, wire
58 x 62 x 55 cm, 26 x 47 x 47 cm, 26 x 47 x 47 cm

Exhibition views: Mittelland, Kunsthaus Langenthal, Switzerland, 2010



Isa Melsheimer
Gouache Nr. 249, Nr. 250, Nr. 251, Nr. 228, Nr. 253, Nr. 229, 2009
gouache and tusche on paper
42 x 56 cm each

Exhibition view: Mittelland, Kunsthaus Langenthal, Switzerland, 2010

ISA MELSHEIMER

LIVING ROOMS

May 30 - October 3, 2010

Domaine départemental de Chamarande, Chamarande, France

Press release:

As part of the cultural policy of the General Council of Essonne for contemporary art, the art center of the Departmental Domain of Chamarande presents, starting on May 30, a large collective exhibition titled “LIVING ROOMS- PIECES A VIVRE”.

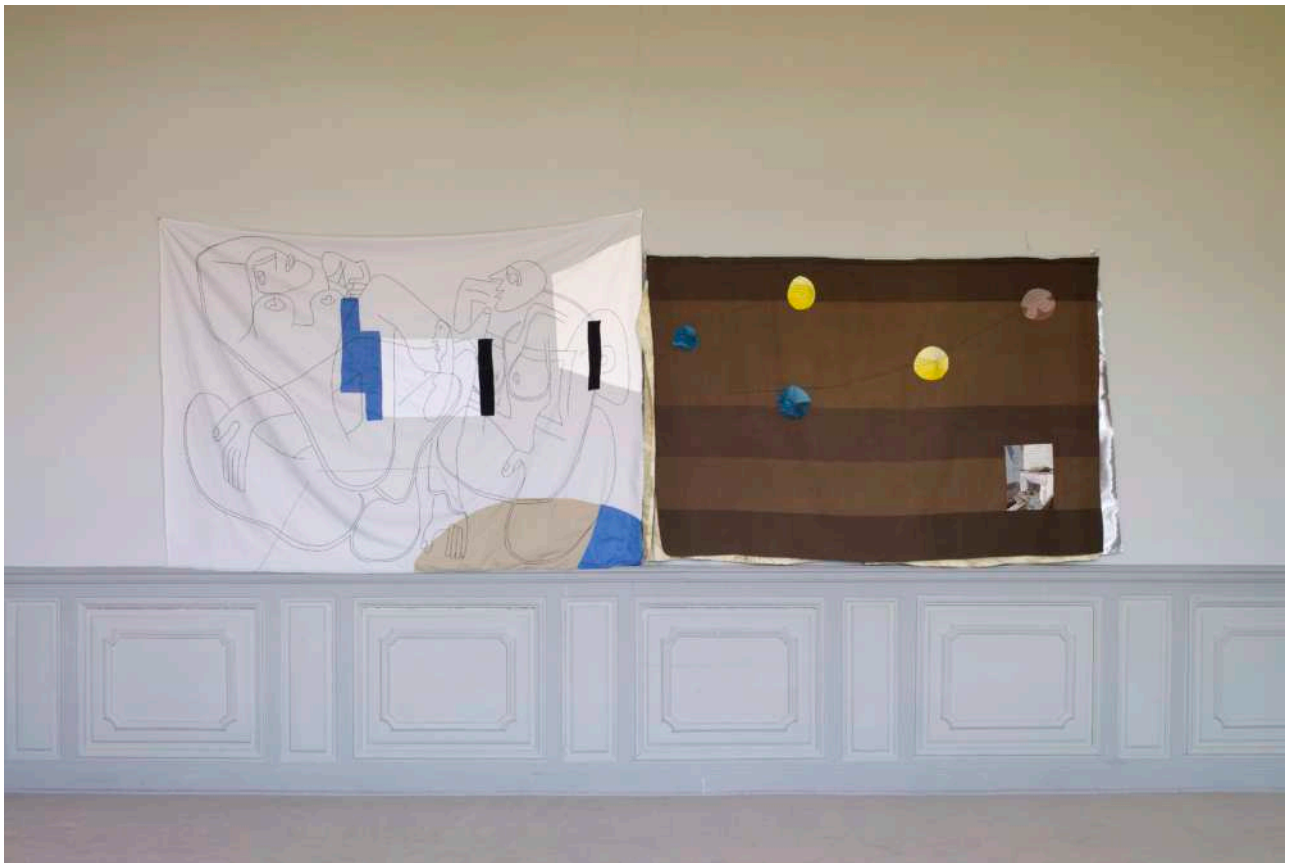
This exhibition presents numerous specific works with heritage, historical, and decorative features. The exhibition joins fifteen national and international artists, representative of today’s artistic scene.

Constructed in 1654, the castle, which is the principal exhibition space for the art center, possesses a history in “a thousand pieces”, made from changes and rearrangements of the architectural structure as well as the room organization and living spaces. Today, the salons and rooms still contain the memory of this transformation. It is this invisible story, barely palpable but leaves room for imagination, at which we invite the artists of the exhibition “LIVING ROOMS – PIECES A VIVRE”.

Each artist metaphorically invests in the space and reinvents what a castle and home can be, and what it can become. With “LIVING ROOMS- PIECES A VIVRE”, the artists are the actors and the subjects of the idea “to live”. Among the fifteen artists present, certain lingered on the idea of the architectural characteristics of the space. The Chapuisat Brothers took on the grand staircase in an invasive, yet logical takeover, while Martin Boyce and Loris Cecchini propose a modern and poetic lecture of the space, paying particular attention to the logical flow of visitors, notably in the vestibules and galleries.

The past functions of these rooms are also at the center of the work of Gitte Schäffer, Isa Melsheimer, Florence Doléac, and Vincent Beaurin, in a domestic or phantasmagoric aspect. The presence of the human imagination, like the slightly kitsch, yet timeless, décor of the castle, nourishes the works of Californians Liz Craft and Pae White, Javier Perez, Dominique Blais, and even Karim Gheloussi. Finally, by part of the fictional narrative, the space is completed with the rooms of Danish artist Ann Lislegaard, Hugues Reip, Hubert Robert, and Delphine Reist.

With the tile “LIVING ROOMS – PIECES A VIVRE”, the idea of habitat joins the idea of living space, where one stays where one rests, and a living space becomes inhabited.



Isa Melsheimer
Left: Battle Lines 1, 2010
fabric, yarn
59 x 78 3/4 in. (150 x 200 cm)
unique

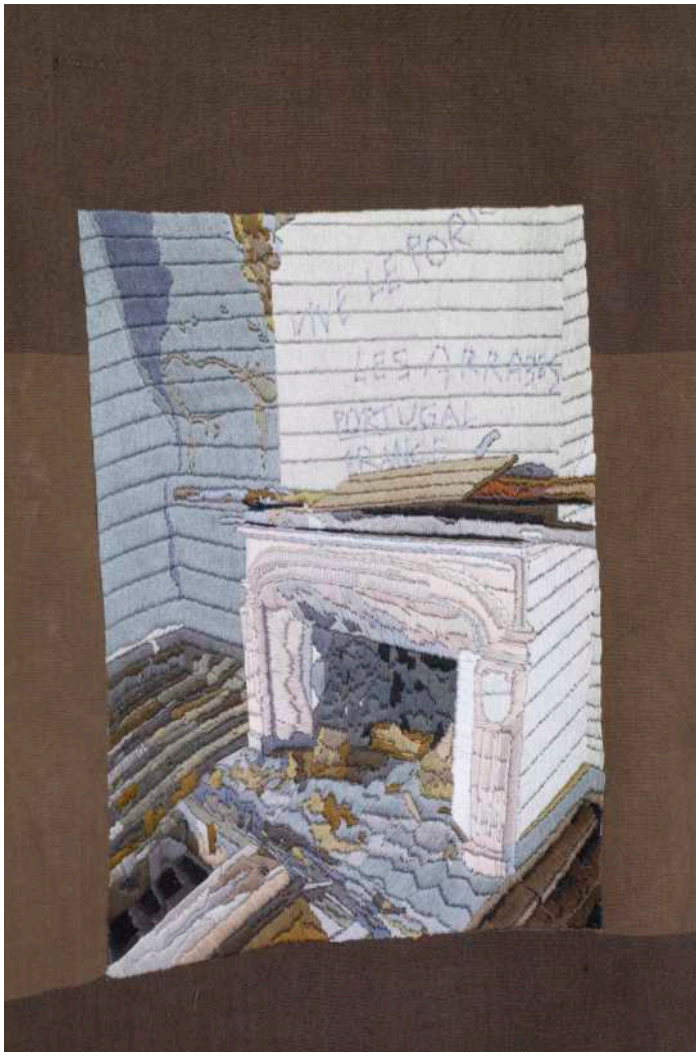
Right: Battle Lines 2, 2010
fabric, yarn
49 1/4 x 74 3/4 in. (125 x 190 cm)
unique

Exhibition view: Living Rooms, Domaine départemental de Chamarande, Chamarande, France, 2010



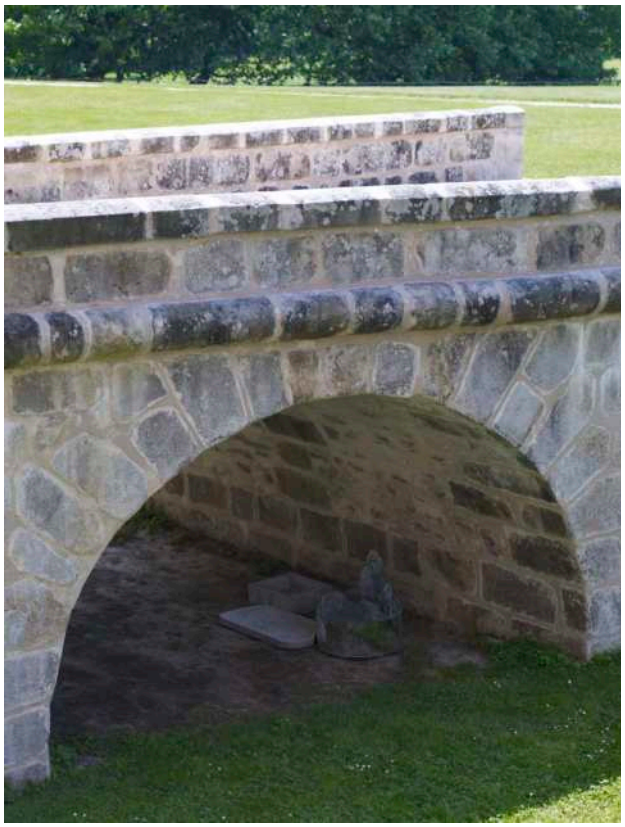
Isa Melsheimer

Exhibition view: Living Rooms, Domaine départemental de Chamarande, Chamarande, France, 2010



Isa Melsheimer
Battle Lines 2 (detail), 2010
fabric, yarn
49 1/4 x 74 3/4 in. (125 x 190 cm)

Exhibition view: Living Rooms, Domaine départemental de Chamarande, Chamarande, France, 2010





Isa Melsheimer
Concrete Garden, 2007
concrete, mirror, wood, glass-fiber reinforced plastic, polystyrene
31 1/2 x 66 7/8 x 47 1/4 in. (80 x 170 x 120 cm)

Exhibition views: Living Rooms, Domaine départemental de Chamarande, Chamarande, France, 2010

ISA MELSHEIMER

ISA MELSHEIMER, MICHAEL RAEDECKER

January 26 - April 18, 2010

Carré d'Art - Musée d'art contemporain de Nîmes

Press release:

Michael Raedecker and Isa Melsheimer are interested in the image, referring directly to the social or common visions derived from the extensive history of painting, by appropriating a dated technique: embroidery, more commonly read as evidence of popular culture. By doing this, they also question the beauty that a precious work of art should bring.

Born in Holland in 1963 and now living in London, Michael Raedecker revisits traditional genres in his paintings: still life, landscapes, and flowers. The fluid treatment of the painting, in the grey shades or in the ones with additions of wool yarn, designs an exhausting, melancholy, and abandoned theme of ruin, displayed with often provocative titles. These very free themes structure the work's surface as colors and artistic touches. Through his domestic subjects taken from old catalogues, magazines, or films, Raedecker questions the validity of painting to deal with the everyday in the contemporary era outside of the already chosen images on the Internet. This exhibition that reunites a group of twenty works of the last five years will be the first presentation of the artist in France.

The Raedecker exhibition is organized in collaboration with the Camden Arts Center in London and the Gemeentemuseum de la Haye.

For Isa Melsheimer, embroidery is also a technique of drawing and writing. Her exhibition is designed as a specific installation in the Norman Foster building in which she creates new embroidered hangings with book citations from the Japanese writer Kobo Abé, The Box Man. She relies also on the choice of older works, around 24, dated from 2002 to 2009, that equally express this idea of hidden space, where the looks we ignore and observe come from. Very interested in architecture, Melsheimer develops a reflection around living space created by modern architecture, that has been a part of the everyday home, but also in market galleries and intermediary spaces used by the homeless. Certain recent works created from images taken at the press building collapse of the City of Cologne Archives or other news items address themes of instability and loss in the closely kept together Western world. This theme also refers to the strong interest in matters of environment and collective responsibility.

Each artist will occupy a wing of the upper floor.



Isa Melsheimer
Exhibition view: Isa Melsheimer, Michael Raedecker, Carré d'art de Nimes, Nimes, France, 2010

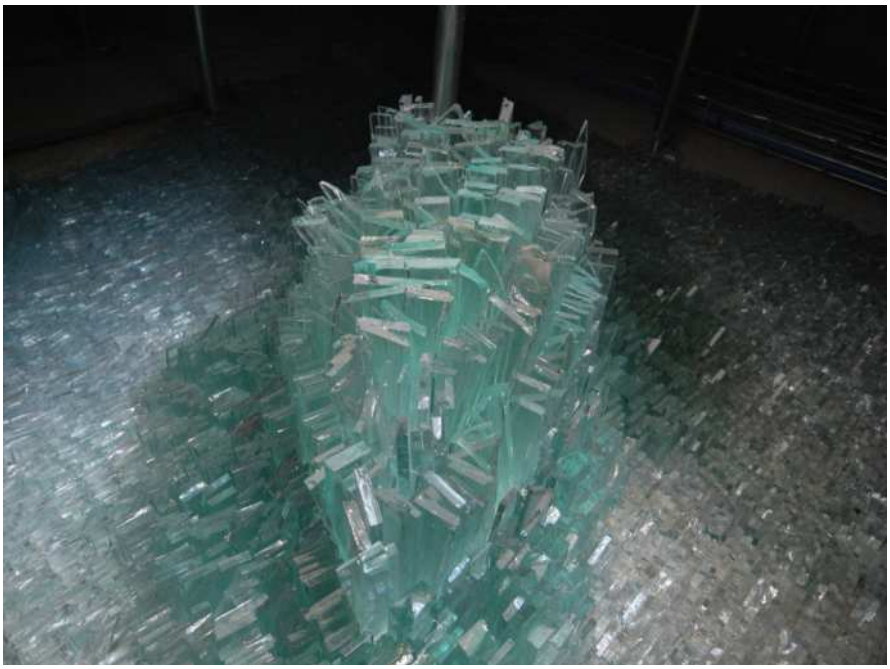




Isa Melsheimer
Zwischen Gebirge, 2009
glass, silicon
52 x 230 x 280 cm

Exhibition views: Isa Melsheimer, Michael Raedecker, Carré d'art de Nimes, Nimes, France, 2010





Isa Melsheimer
Zwischen Gebirge, 2009
glass, silicon
52 x 230 x 280 cm

Exhibition views: Isa Melsheimer, Michael Raedecker, Carré d'art de Nimes, Nimes, France, 2010



Isa Melsheimer

Exhibition view: Isa Melsheimer, Michael Raedecker, Carré d'art de Nimes, Nimes, France, 2010



Isa Melsheimer
Exhibition view: Isa Melsheimer, Michael Raedecker, Carré d'art de Nimes, Nimes, France, 2010



Isa Melsheimer
Entrance, 2010
plants, fluorescent tube
variable dimensions

Exhibition view: Isa Melsheimer, Michael Raedecker,
Carré d'art de Nimes, Nimes, France, 2010





Isa Melsheimer

Exhibition views: Isa Melsheimer, Michael Raedecker, Carré d'art de Nimes, Nimes, France, 2010



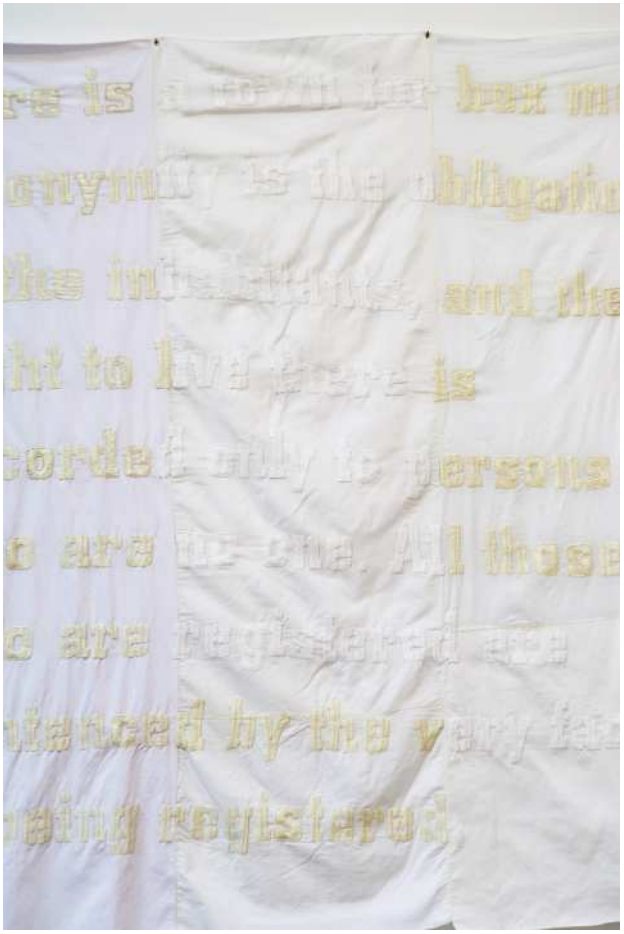
Isa Melsheimer

Exhibition view: Isa Melsheimer, Michael Raedecker,
Carré d'art de Nimes, Nimes, France, 2010



Isa Melsheimer
Exhibition view: Isa Melsheimer, Michael Raedecker, Carré d'art de Nimes, Nimes, France, 2010





Isa Melsheimer
Box III, 2009
fabric, wool, yarn
336 x 170 cm

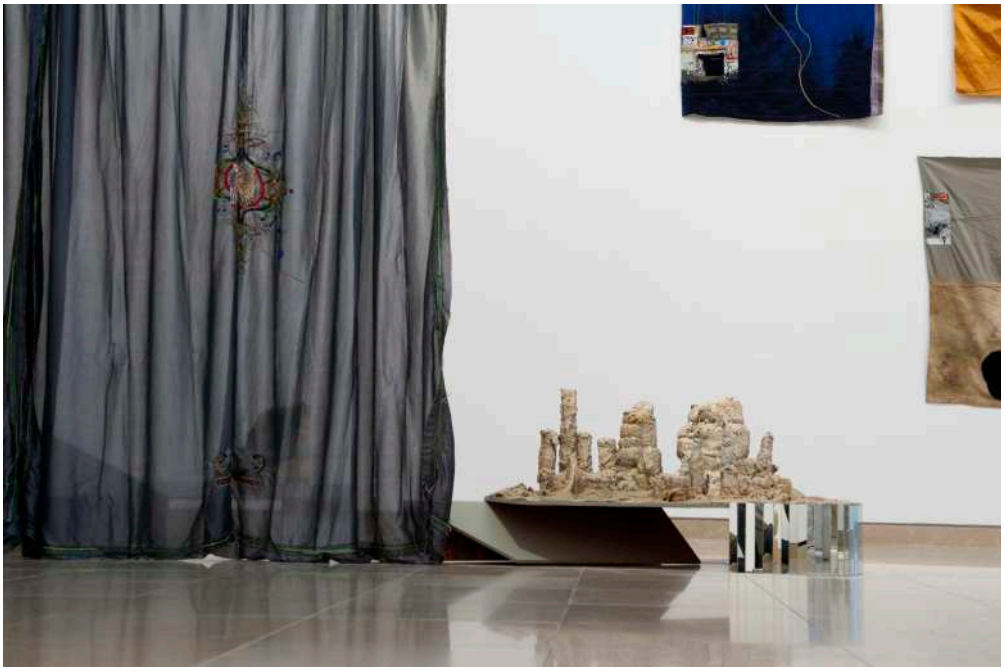
Exhibition views: Isa Melsheimer, Michael Raedecker, Carré d'art de Nimes, Nimes, France, 2010





Isa Melsheimer

Exhibition views: Isa Melsheimer, Michael Raedecker, Carré d'art de Nimes, Nimes, France, 2010





Isa Melsheimer

Exhibition views: Isa Melsheimer, Michael Raedecker, Carré d'art de Nimes, Nimes, France, 2010





Isa Melsheimer

Exhibition views: Isa Melsheimer, Michael Raedecker, Carré d'art de Nimes, Nimes, France, 2010



Isa Melsheimer
Titty Twister, 2009
glass, plastic, wood, fabric, rice
variable dimensions

Exhibition view: Isa Melsheimer, Michael Raedecker, Carré d'art de Nimes, Nimes, France, 2010

ISA MELSHEIMER

NEULICHT AM SEE, EIN NACHTAKTIVES INTERNATIONALES KUNSTPROJEKT AM MASCHSEE
(NEW MOON ON THE LAKE, A NOCTURNAL INTERNATIONAL ARTS PROJECT AROUND THE MASCHEE)

February 8 - March 15, 2009

Hannover, Germany

Press release:

Rolf Bier, Christine Camenisch, Mark Formanek, Genth + Mutter, Giessler + Sandmann, Helga Griffiths, Leni Hoffmann, Häkelkreis, Maik und Dirk Löbbert, Stefan Mauck, Isa Melsheimer, Björn Melhus, Neubauer + Schmidt, Christoph Rütimann, Paul Schwer, Roman Signer, Stephan + Raabe, Stöckerselig, Ernst Thoma, Suse Weber, Pablo Wendel, Winter + Hörbelt

Das Ausstellungsprojekt „Neulicht am See“ zeigt internationale zeitgenössische Kunst im öffentlichen Raum als nachtaktive Installation. 22 künstlerische Positionen aus Deutschland und der Schweiz präsentieren rund um den Maschsee temporäre Installationen, die bei Einbruch der Dunkelheit über das Medium Licht zur Geltung kommen. Die eingeladenen Künstlerinnen und Künstler arbeiten in unterschiedlichsten Bereichen der bildenden Kunst. Die verschiedenen Arbeitsansätze bilden somit die Grundlage für eine vielschichtige Gesamtkonstellation.

Das umfangreiche Außenprojekt stellt sich offen den urbanen Gegebenheiten und präsentiert sich in einer riskanten Jahreszeit. Auf offenem Gelände und außerhalb urbaner Dichte bilden die Werke der Künstler am Maschsee in frostiger Idylle eine exponierte Kette künstlerischer Ideen und Inhalte. Das Projekt „Neulicht am See“ spielt ironisch mit dem kontrovers diskutierten Thema von „Kunst im öffentlichen Raum“ und nutzt dafür die kalte Jahreszeit als äquivalenten Ausstellungszeitraum. Bei Tageslicht bleiben die sichtbaren Konstruktionen inaktive Objekte, bei denen die fehlende funktionale Ebene eine andere Wahrnehmung bedingt. Erst bei Einbruch der Dämmerung werden die Arbeiten „aktiviert“ und pulsieren vom Abend (18:30 Uhr) bis zum Morgen (6:30) Uhr in einem fünfwöchigen Zeitraum am Seeufer.

Die künstlerischen Einzelpositionen unterbrechen den Rhythmus eines kontinuierlichen Spaziergangs. Ihre in annähernd gleichem Abstand gesetzte Verkettung bestimmt jedoch das „Umlaufen des Sees“ mit dem Ziel, am Ende des 6,5 km langen Parcours alle Interventionen gesehen zu haben. Die eventuelle Vereisung der Seefläche stellt praktisch die Möglichkeit nach – auch andere Wege zur Kunst zu finden. Die „aktive Zeit der Kunst“ wird nicht nur durch die Gesamtlaufzeit, sondern auch durch die Nachtaktivität - das Zuführen von Strom - zu einer Sinnfrage, der sich nicht nur die Künstler inhaltlich und technisch stellen müssen.

Weitere Informationen unter: www.neulicht-am-see.de <http://www.neulicht-am-see.de>



Isa Melsheimer
Terrasse, 2009

Exhibition view: Neulicht am See, ein nachtaktives internationales Kunstprojekt rund un dem Machsee, Hannover, Germany, 2009





sa Melsheimer
Terrasse, 2009

Exhibition views: Neulicht am See, ein nachtaktives internationales Kunstprojekt rund un dem Machsee, Hannover, Germany, 2009

ISA MELSHEIMER

IM GRENZBEREICH (IN THE BORDER AREA)

September 6 - October 19, 2008

Städtische Galerie Nordhorn, Nordhorn, Germany

Press release:

Im Grenzbereich

Vom 6. September bis 19. Oktober 2008 zeigt die Städtische Galerie Nordhorn eine Ausstellung Berliner Künstlerin Isa Melsheimer

Die diesjährige Kunstpreisträgerin der Stadt Nordhorn, die sich in ihren Arbeiten vor allem mit Wohn- und Landschaftsräumen sowie mit dem Thema Architektur beschäftigt, entwickelt für die Ausstellung eine komplexe Raum-Installation. Ausgangspunkt ist der Nordhorner Ausstellungspavillon, der 1999 von dem Künstler Stephen Craig entworfen wurde
und der wiederum auf Mies van der Rohes Barcelona-Pavillon von 1929 verweist. Die stilbildende Architektur Mies van der Rohes bildet das Referenzsystem, auf dessen Basis Isa Melsheimer mit verschiedenen Materialien (Onyx, Travertin, Stoff, Glas) eine räumliche Struktur neu erfahrbar macht. Aspekte wie der fließende offene Raum, von ihren Tragefunktionen befreite Bauelemente, Transparenzen und Spiegelungen, aber auch Baustoffe und Oberflächen dienen dabei als Ausgangspunkte für ihre künstlerische Arbeit. Sie befragt in Form von Zeichnungen, Objekten und räumlichen Installationen anspielungsreich unsere Gegenwart. Die Durchdringung der vorhandenen Architektur mit Erinnerungen und Bildern, mit Geschichten und Visionen entwickelt sich bei Melsheimer immer wieder zu einem vielschichtigen Geflecht, das den Betrachter zur konkreten körperlichen Auseinandersetzung mit dem Gesehenen und mit seiner architektonischen Umgebung einlädt.

Isa Melsheimer wurde 1968 in Neuss geboren, studierte von 1991 bis 1997 an der HdK Berlin (heute UdK) und war Meisterschülerin von Georg Baselitz. Mit ihren Installationen, Gouachen und Zeichnungen bezieht sie sich vielfach auf architektonische Phänomene, urbane Situationen sowie öffentliche und private Räume. Dabei bleiben ihre Werke – seien
es nun Objekte aus Bruchglas, Brückenmodelle oder Tücher mit feinen Stickereien – immer im »Grenzbereich zwischen Imagination und Wirklichkeit, zwischen fiktivem Weltentwurf und realem Wohn- und Landschaftsraum« (Bettina Ruhrberg).

Einzelausstellungen der Künstlerin gab es u. a. im Kunstraum München (2000), im Kunstverein Arnsberg (2003), im Bonnefantenmuseum Maastricht (2005), in der Chinati Foundation Marfa, Texas (2006) und im Mönchehaus Museum Goslar (2007). Bis zum 28. September ist sie auch im Arp Museum Bahnhof Rolandseck zu sehen. Die Eröffnung und feierliche Preisübergabe durch den Bürgermeister der Stadt Nordhorn, Meinhard Hüsemann, findet am 5. September um 19 Uhr statt.

Zum Ende der Ausstellung erscheint ein ausführlicher Katalog.





Isa Melsheimer
Barcelona, 2008
curtain, carpet, onyx vases, chromium-plated steel column
550 x 1000 x 342

Lichthof, 2008
glass
660 x 100 x 25 cm

angewittert 3, 2008, travertin, fabric, embroidery, 170 x 230 x 30 cm
angewittert 4, 2008, travertin, fabric, embroidery, 170 x 220 x 20 cm
angewittert 5, 2008, travertin, fabric, embroidery, 170 x 220 x 20 cm
angewittert 6, 2008, travertin, fabric, embroidery, 170 x 220 x 20 cm
angewittert 7, 2008, travertin, fabric, embroidery, 170 x 220 x 20 cm

Exhibition views: Im Grenzbereich (In the border area), Städtische Galerie Nordhorn, Nordhorn, Germany, 2008





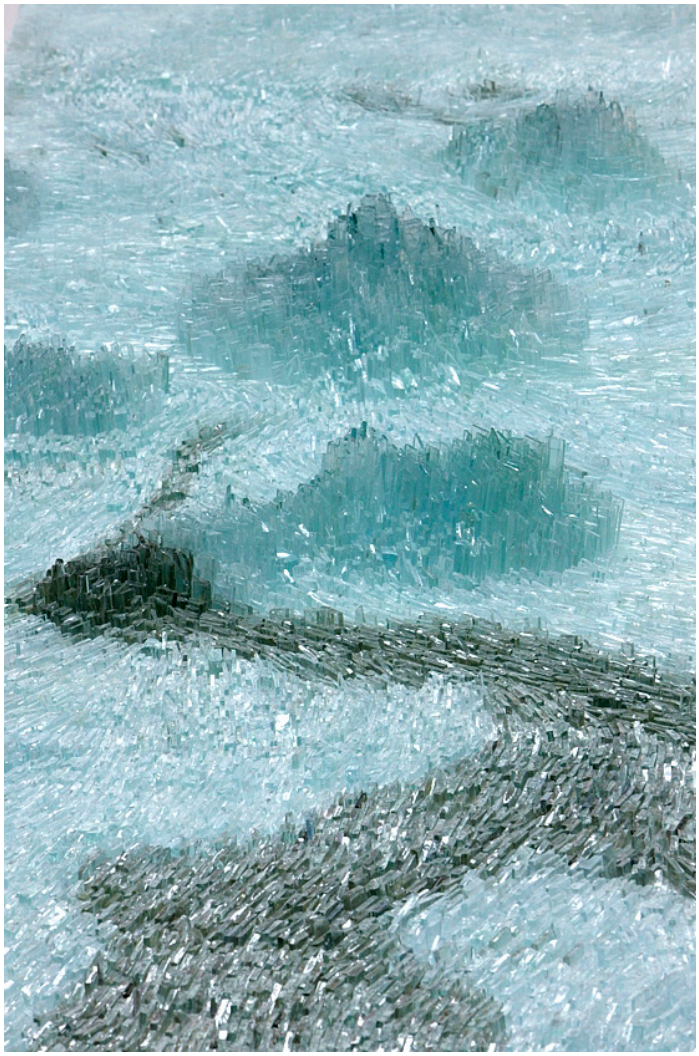
Isa Melsheimer
Barcelona, 2008, curtain, carpet, onyx vases, chromium-plated steel column, 550 x 1000 x 342

Exhibition views: Im Grenzbereich (In the border area), Städtische Galerie Nordhorn, Nordhorn, Germany, 2008



Isa Melsheimer

Exhibition view: Im Grenzbereich (In the border area), Städtische Galerie Nordhorn, Nordhorn, Germany, 2008



Isa Melsheimer

Exhibition view: Im Grenzbereich (In the border area), Städtische Galerie Nordhorn, Nordhorn, Germany, 2008



Isa Melsheimer
angewittert 3, 2008, travertin, fabric, embroidery, 170 x 230 x 30 cm
angewittert 4, 2008, travertin, fabric, embroidery, 170 x 220 x 20 cm
angewittert 5, 2008, travertin, fabric, embroidery, 170 x 220 x 20 cm
angewittert 6, 2008, travertin, fabric, embroidery, 170 x 220 x 20 cm
angewittert 7, 2008, travertin, fabric, embroidery, 170 x 220 x 20 cm

Exhibition view: Im Grenzbereich (In the border area), Städtische Galerie Nordhorn, Nordhorn, Germany, 2008

ISA MELSHEIMER

FREMDENZIMMER

April 18 - September 28, 2008

Arp Museum, Bahnof Rolandseck, Remagen, Germany



Isa Melsheimer
Eingezogene Decke, 2008
metal, polystryene, wood
990 x 673 cm

Schriftzung, 2008
cardboard, foil, ballast inverter
42 x 29.5 x 13 cm

Vorhänge, 2008
fabric, embroidery
240 x 260 cm

Exhibition view: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008



Isa Melsheimer
Eingezogene Decke, 2008
metal, polystryene, wood
990 x 673 cm

Schriftzung, 2008
cardboard, foil, ballast inverter
42 x 29.5 x 13 cm

Vorhänge, 2008
fabric, embroidery
240 x 260 cm

Exhibition view: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008





Isa Melsheimer
Vorhänge, 2008 (detail)
fabric, embroidery
240 x 260 cm

Exhibition views: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008





Isa Melsheimer
Umzug, 2008
6 mattresses
90 x 140 x 100 cm

Exhibition views: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008



Isa Melsheimer

Exhibition view: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008



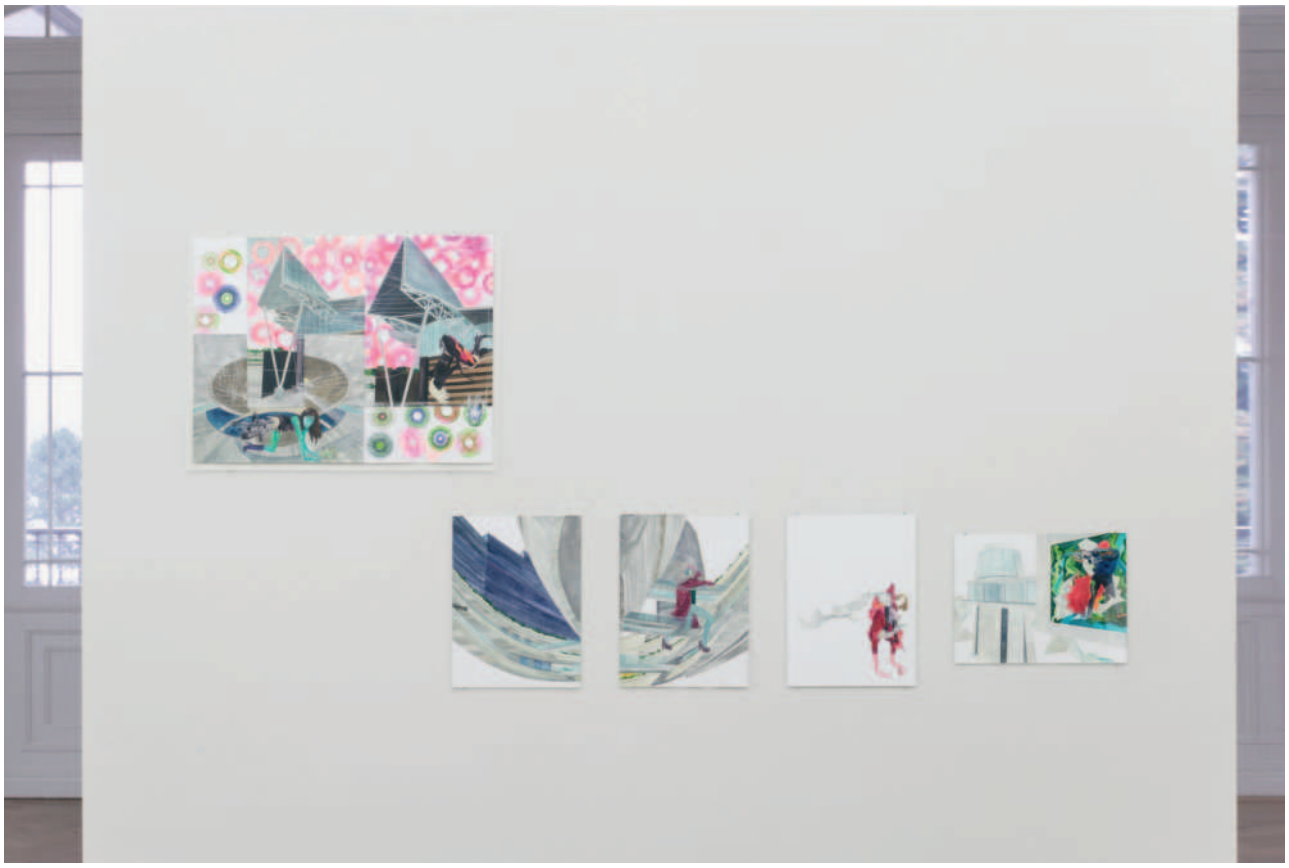
Isa Melsheimer
Sofa, 2008
fabric, embroidery
120 x 230 x 52 cm

Exhibition view: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008



Isa Melsheimer
Sofa (detail), 2008
fabric, embroidery
120 x 230 x 52 cm

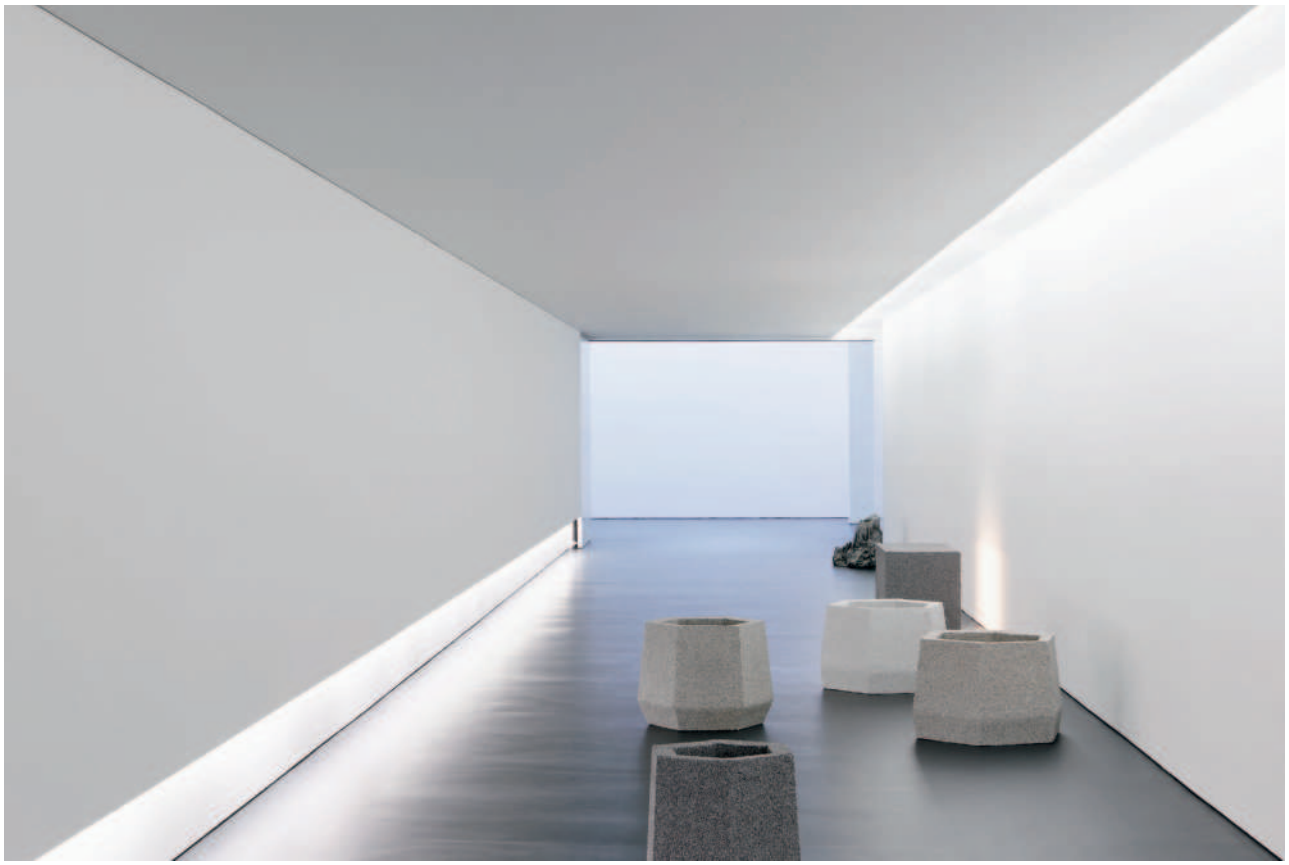
Exhibition view: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008



Isa Melsheimer
Nr. 213, 2008, gouache on paper, 32 x 24 cm
Nr. 214, 2008, gouache on paper, 32 x 24 cm
Nr. 215, 2008, gouache on paper, 24 x 32 cm
Nr. 216, 2008, gouache, pencil on paper, 32 x 24 cm

Collage, 2008
gouache, pencil, Indian ink, stitching thread

Exhibition view: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008



Isa Melsheimer
Kübel 1, 2008, wood, rigid polyester foam, epoxy resin, stone dust, 62 x 82 x 82 cm
Kübel 2, 2008, wood, rigid polyester foam, epoxy resin, stone dust, 60 x 95 x 95 cm
Kübel 3, 2008, wood, rigid polyester foam, epoxy resin, stone dust, 60 x 95 x 95 cm
Kübel 4, 2008, wood, rigid polyester foam, epoxy resin, stone dust, 62 x 65 x 65 cm

Haus, 2008
wood, epoxy resin, stone dust, fluorescent tube
72 x 125 x 65 cm

Felsen, 2008
foam, cotton, plaster, laminating resin, acryl paint
66 x 65 x 65 cm

Exhibition view: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008



Isa Melsheimer
Felsen, 2008
foam, cotton, plaster, laminating resin, acryl paint
66 x 65 x 65 cm

Exhibition view: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008



Isa Melsheimer
Haus, 2008
wood, epoxy resin, stone dust, fluorescent tube
72 x 125 x 65 cm

Exhibition view: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008





Isa Melsheimer
Rödig, 2008
car tyre, wood, earth, wire

Exhibition views: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008



Isa Melsheimer
Rödig (detail), 2008
car tyre, wood, earth, wire

Exhibition view: Fremdenzimmer, Arp Museum, Bahnof Rolandseck, Remagen, Germany, 2008

ISA MELSHEIMER

ART BASEL MIAMI BEACH

December 6 - December 9, 2007

Art Basel Miami Beach, Miami, USA



Isa Melsheimer
Nr. 188, 2007
gouache on paper
29 x 37 cm framed

Art Basel Miami Beach 2007, Miami, USA, 2007



Isa Melsheimer
Nr. 187, 2007
gouache on paper
29 x 37 cm framed

Art Basel Miami Beach 2007, Miami, USA, 2007





Isa Melsheimer
Tuch V, 2007
embroidery, fabricr
107 x 119 cm

Exhibition views: Art Basel Miami Beach 2007, Miami, USA, 2007



Isa Melsheimer
Tuch IV, 2007
embroidery, fabricr
128 x 100 cm

Exhibition view: Art Basel Miami Beach 2007, Miami, USA, 2007



Isa Melsheimer
LA River, 2007
wood, foam rubber, fabric, mirror, glass
60 x 150 x 90 cm

Exhibition view: Art Basel Miami Beach 2007, Miami, USA, 2007



Isa Melsheimer
Salton Sea, 2007
wood, polystyrene, mirror, glass-fiber reinforced plastic
65 x 110 x 130 cm

Exhibition view: Art Basel Miami Beach 2007, Miami, USA, 2007

ISA MELSHEIMER

HYPERBOLOIDE

June 30 - August 4, 2007

Galerie Jocelyn Wolff, Paris, France

Press release:

Isa Melsheimer's new project for Galerie Jocelyn Wolff is structured around a hyperboloid shape. This shape, which is generated by the rotation of parallel lines around an axis, spreads throughout the gallery, creating a new space. Suggesting the possibility of extending to the infinite, the installation's network of strings permits the viewer to see through it while creating a fragile and light barrier to the body.

Placed on the floor in opposition to this open shape (a very recent development in Isa Melsheimer work) a closed, massive shape suggests miniature architecture.

Isa Melsheimer's work often integrates embroidered and sewn elements that evoke shelters or refuges. Treppenhaus extends horizontally on the floor like a body taking refuge in the space's architecture; in a similar fashion, three characters sewn on the surface of the cloth adapt to architecture of the stairs.

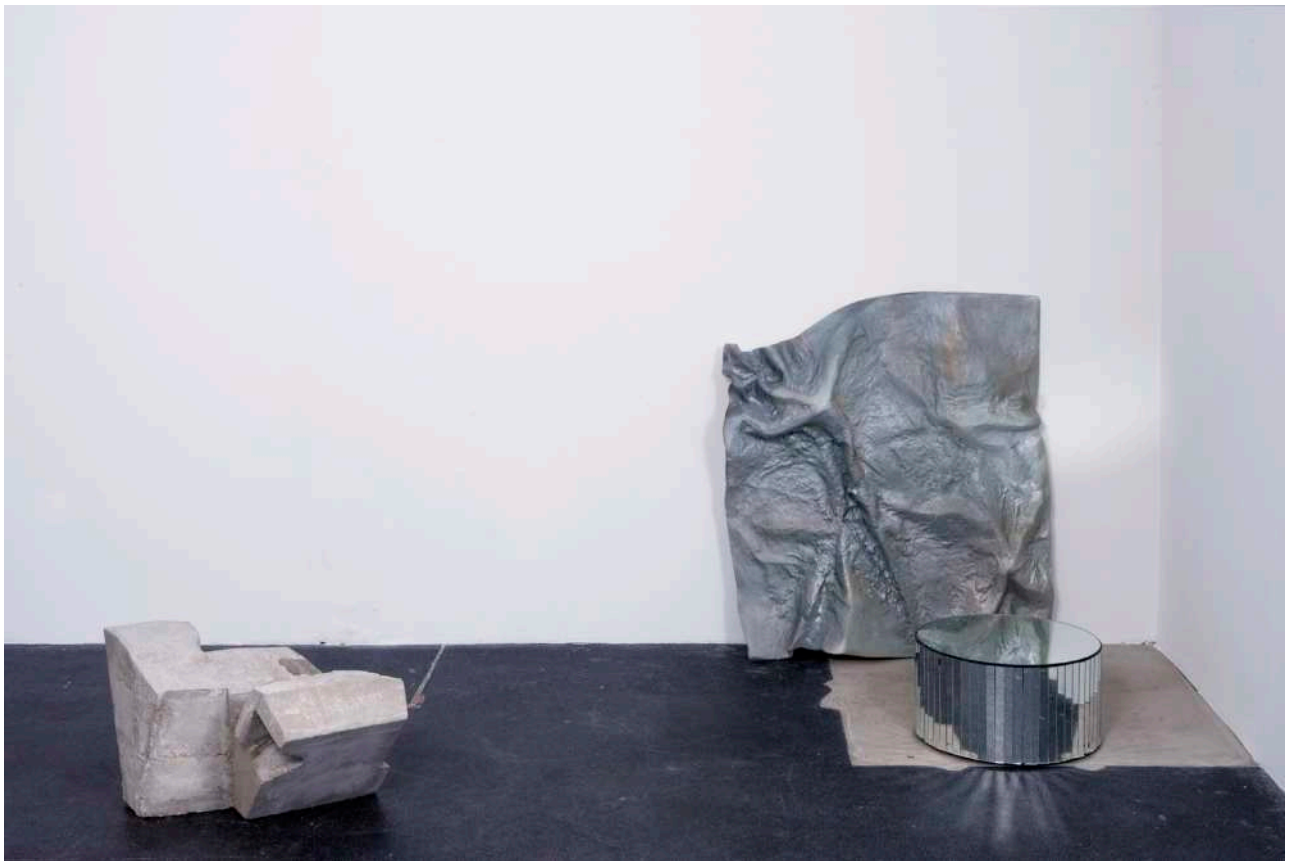
Playing with proportions and scales, Isa Melsheimer's work is founded on the combination of architectural, urban elements as well as elements from everyday life.

Isa Melsheimer was born in 1968 in Neuss, Germany. She studied at the Hochschule der Künste in Berlin. Recently, she exhibited at the S.M.A.K in Gent, and at the Mönchenhaus-Museum, Goslar, Germany (solo show).



Isa Melsheimer

Exhibition view: Hyperboloïde, Galerie Jocelyn Wolff, Paris, France, 2007



Isa Melsheimer
Gebäude, 2007
concrete
65 x 50 x 37 cm

Landschaft, 2007
glass-fiber reinforced plastic
95 x 85 x 15 cm

Landschaft Teil 2, 2007
mirror, polystyrene
42 x 42 x 24 cm

Exhibition view: Hyperboloïde, Galerie Jocelyn Wolff, Paris, France, 2007



Isa Melsheimer
Ohne Titel (pullover), 2007
wool
35 x 35 x 35 cm

Exhibition view: Hyperboloïde, Galerie Jocelyn Wolff, Paris, France, 2007





Isa Melsheimer
Ohne Titel (pullover) (detail), 2007
wool
35 x 35 x 35 cm

Exhibition views: Hyperboloïde, Galerie Jocelyn Wolff, Paris, France, 2007





Isa Melsheimer
Treppenhaus, 2007
wood, foam rubber, fabric
60 x 186 x 20 cm

Exhibition views: Hyperboloïde, Galerie Jocelyn Wolff, Paris, France, 2007

ISA MELSHEIMER

INSTALLATIONEN, OBJEKTE UND GOUACHEN (INSTALLATION, SCULPTURE AND GOUACHES)

February 25 - May 6, 2007

Mönchehaus-Museum für moderne Kunst Goslar

Press release:

In Isa Melsheimers zeltartigen, provisorischen Behausungen, ihren fragilen Objekten aus Bruchglas oder ihren textilen Wandarbeiten ist der Bezug zur Architektur omnipräsent. In ihrem Werk berührt sie uns vertraute Themen wie urbane Situationen, öffentliche oder private Räume. Doch es sind die Leerstellen, die architektonischen Brüche, die Zufälligkeiten und „unbewussten Orte“ eines städtischen Umfelds, auf die sie ihren Blick fokussiert: Tiefgaragen, U-Bahnstationen, Parkplätze, verlassene Plattenbauten, Hotels oder Schlupfwinkel im privaten Kämmerlein. Vereinzelt streut sie Zitate visionärer, klassischer Architekturen aus aller Welt als Denkmäler einer vergangenen Ära in ihre installativen Anordnungen. Augenzwinkernd, manchmal auch ein wenig melancholisch, kreiert sie ein surreal anmutendes Paralleluniversum phantastischer Wohnlandschaften in der Technik des Samplings. Dabei verknüpft sie ganz selbstverständlich traditionell männliche Tätigkeiten des Bauens mit weiblichen Arbeiten wie Nähen und Sticken. Baumarktmaterialien wie Dachlatten, Spanplatten, Plastikplanen, Schaumstoff, Pappmaché, Zement, Glasscherben und Spiegelfolie gehören ebenso zu ihren Werkstoffen wie zarte Tücher, Stickgarn, Nähseide und Perlen.

Das Wichtigste in ihren Arrangements mit ihrem hintergründigen Sinn für Skurrilitäten und Absurditäten spielt sich auf Bodenniveau ab: Lebensräume entwickeln sich unter Bänken, Treppen und Brücken, in kleinen Kratern aus Pappmaché, in den unterirdischen Gefilden einer Galerie oder auf altmodischen Rosshaarmatratzen. Das Raumempfinden entspricht dabei häufig einem „living-in-a-box“-Gefühl.

Die 1968 in Neuss geborene Baselitz-Schülerin stellt die Welt auf den Kopf, kehrt das Innen nach außen, das Oben nach unten. Sie zwingt den Betrachter buchstäblich in die Knie. Ihre Modelle von einem „Leben in der Schachtel“ oder dem „Leben an Nicht-Orten“ üben – ohne erhobenen Zeigefinger – Kritik am System einer seelenlosen Wohnsiloarchitektur und der zunehmenden Kommerzialisierung von privatem Lebensraum. Sie untersuchen letztlich gesellschaftspolitische und psychosoziale Fragen eines Lebens ohne oder mit falschen Maßstäben.

In den jüngsten Kompositionen von Interieurs wird dieser Eindruck durch das Absenken des Blickniveaus auf Hunde- oder Krabbelkind-Perspektive und verschwommene Spiegelungen glänzender Parkettböden ins Extreme gesteigert. Das Motiv erscheint in der Spiegelung mehrfach gebrochen. Das streifige Nebeneinander heller und dunkler Partien vermittelt vibrierende Bewegung. Die Aussschnitthaftigkeit der Raumansicht kommt einer Illustration von Platons Höhlengleichnis nahe.

Parallel zu den menschenleeren Modellwelten entfaltet die Künstlerin auf ihren patchworkartig zusammengenähten Tüchern in zeitaufwendigen, zarten Stickereien figurative, mit Landschafts- und Architekturelementen kombinierte Szenerien. Die Vorlagen ihrer Figuren- oder Tiermotive entnimmt sie Zeitungsausschnitten oder dem Internet. Die täglich auf uns einstürzenden, grausamen oder verführerischen Botschaften der schnellen, flüchtigen Bilder werden in der Verlangsamung der Bildentstehung verzögert, gebrochen.

Eine eigenständige Werkgruppe bilden die Gouachen. Auch hier manifestiert sich eine Bewältigungsstrategie für unsere informations- und bilderüberflutete Welt. Vor einem Panorama aus phantastischen Raumfluchten und psychedelischen Mustern treffen schwebende, springende und laufende Figuren, grotesk aussehende Tiere, Mangas und seltsame Pflanzen und Steine aufeinander. Die Vorlagen für die wie schlafwandlerisch durch die Räume geisternden Personen entnimmt die Künstlerin z.B. Filmfiguren japanischer Regisseure oder westlichen Modemagazinen.

Für das Mönchehaus-Museum hat Isa Melsheimer eine speziell auf die Museumsräume konzipierte Abfolge von Installationen, Stoffarbeiten, kristallinen Glasbergen und Gouachen entwickelt.

Zur Ausstellung erscheinen ein Katalog (64 Seiten), ein signiertes Plakat und drei VFK-Jahresgaben.



Isa Melsheimer
Faden-Installation 10.000m, 2007

Exhibition view: Installationen, Objekte Und Gouachen (Installation, Sculpture and Gouaches),
Mönchehaus Museum für Moderne Kunst, Goslar, Germany, 2007



Isa Melsheimer
Geliehene Landschaften, 2005
glass pieces, silicon, wooden boards with veneer, 5 parts
mountain 3, 48 x 74 x 49 cm
mountain 4, 29 x 44 x 31 cm
mountain 5, 38 x 34 x 22 cm

Exhibition view: Installationen, Objekte Und Gouachen (Installation, Sculpture and Gouaches),
Mönchehaus Museum für Moderne Kunst, Goslar, Germany, 2007



Isa Melsheimer
Das Queens hotel heist jetzt best western, 2006
3 embroidered mattresses
60 x 96 x 64 cm

Exhibition view: Installationen, Objekte Und Gouachen (Installation, Sculpture and Gouaches),
Mönchehaus Museum für Moderne Kunst, Goslar, Germany, 2007



Isa Melsheimer
Zyklone, 2006
concrete, polystyrene, wood, glass, plastic bags, plastic sheets, silicon, embroidery fabric
400 x 400 x 180 cm

Exhibition view: Installationen, Objekte Und Gouachen (Installation, Sculpture and Gouaches),
Mönchehaus Museum für Moderne Kunst, Goslar, Germany, 2007



Isa Melsheimer
Tuch III, 2005
fabric, embroidery, silk
162 x 157 cm

Exhibition view: Installationen, Objekte Und Gouachen (Installation, Sculpture and Gouaches), Mönchehaus Museum für Moderne Kunst, Goslar, Germany, 2007

ISA MELSHEIMER

M FOR M

April 4 - August 26, 2007

Stedeliijk Museum voor Actuele Kunst, Gent, Belgium

Press release:

In this edition of the Time Festival, the curators Anne-Mie van Kerckhoven and Koen Van Synghel were inspired by Ghent's fascinating identity in the spirit of the age of symbolism. At the end of the 19th century, the medieval city of Ghent underwent drastic changes caused by industrialism; these would give the city an air of ambivalence for decades to come. It was also during this period that the middle classes flourished and the division between public and private domains was continued within the spatial organisation of society.

The 19th century middle class interior exudes this social contrast. On the one hand the reason for this is clearly private, while on the other hand, an important part of public life was enacted behind the stately façade. The layout of the rooms, the interiors, the furniture, all subtly exude the characteristic oppressive atmosphere of middle class life with its forced secrecy and underhandedness. It is the interior of alienation, the spatial echo of stillness, which is in sharp contrast with the rapidly changing urban landscape outside.

At the same time, labelling the interiors with words like 'boudoir' and 'fumoir' point to the institutionalised dichotomy between men and women, which is closely connected, both socially and culturally, to the public-private division. The curators discovered interesting leads in writers from Ghent like Maurice Maeterlinck and Jean Ray, because in their work they attribute a psychological aspect to the space. Or they demonstrate how a certain space can play the part of a character in a story. Two works were a direct source of inspiration: the play 'Intérieur' by Maeterlinck and the thriller-novel 'Malpertuis' by Jean Ray. In 'Malpertuis' the eerie atmosphere of a fin de siècle interior is given its very own, extremely mysterious and metaphysical attributes.

In collaboration with Philippe Van Cauteren, both curators selected six contemporary artists who deal with space in their work and examine the psychological meaning of 'interiors'. The artists are invited to epitomize the mental construction of interiors, based on the special characteristics of their work, as we see in the work of Maeterlinck and Jean Ray. The exhibition is preceded by an examination process in which the obscure boundaries between mental and concrete interiors are explored. In the end, and as a preamble to the exhibition, the intense collaboration between the artists results in the creation of six installations on site, which evoke a certain state of mind.
How can mental constructions manifest themselves as actual spaces? How do spaces construct their own codes, or how revalatory are their meanings? How important is a space in determining someone's mental state or not? Is a space really what it seems and where is its real boundary? What is illusion and what is reality and where is the divide between the two? What makes a house a safe home, or an oppressive place of isolation? What happens when the interior becomes a person who turns against its own inhabitants?

The exhibition is presented as a stage setting that cuts across the familiar environment of the white cube, and is separate from the rest of the museum. There is a door and there are rooms, but is it a home? The spectator walks into the unrealistic echo of a house, as if he is walking in a space between dreams and reality.



Isa Melsheimer
Concrete garden, 2007
200 x 600 x 280 cm

Exhibition view: M for M, Stedelijk Museum voor Actuele Kunst, Gent, Belgium, 2007





Isa Melsheimer
Concrete garden, 2007
200 x 600 x 280 cm

Exhibition views: M for M, Stedeliijk Museum voor Actuele Kunst, Gent, Belgium, 2007

ISA MELSHEIMER

ART STATEMENT, ART BASEL

June 14 - June 18, 2006

Art Basel 37, Basel, Switzerland

Press release:

Featuring approximately 290 galleries from 30 countries, Art Basel includes special sections devoted to multiples and editions, young galleries («Art Premiere»), special solo installations by artists («Art Statements»), large-scale and unusual art projects («Art Unlimited») and more. Major galleries in the fair range from Acquavella (New York), Air de Paris (Paris) and Aizpuru (Madrid) to Zeno X (Antwerp), Ziegler (Zurich) and Zwirner & Wirth (New York).

Participants in the «Art Premiere» section are Bastide (Brussels), China Art Objects (Los Angeles), GB Agency (Paris), Herald St. (London), Johann König (Berlin), Maccarone (New York), Nature Morte (New Delhi), Pia (Bern), Podnar (Ljubljana), Reena Spaulings (New York), Winkelmann (Berlin) and Zero (Milan).

Artists with solo shows in «Art Statements» are Pierre Ardouvin, Shannon Bool, Matthew Brannon, Steven Claydon, Keren Cytter, Gardar Eide Einarsson, Susanna Fritscher, Vidya Gastaldon, Barnaby Hosking, Talia Keinan, Terence Koh, Isa Melsheimer, Simon Dybbroe Møller, Jesùs Bubu Negrón, Peter Piller, Michael S. Riedel, Mathilde Rosier, Lucy Skaer, Mungo Thomson, Clemens von Wedemeyer, Martin Westwood and Ralf Ziervogel.



Isa Melsheimer
Wuchern, 2006
fabric, yarn, metal frame, concrete, plexiglass, mirror, glass, papier mâché, mosaic, tiles, brass, wood, Hama beads, silicon, chicken wire, foam rubber
13 lenghts of cloth, 350 x 90 cm each, glass show case, 200 x 120 x 40 cm, glass object, 10 x 40 x 70 cm

Exhibition view: Art Statement, Art Basel, Art Basel 37, Basel, Switzerland, 2006



Isa Melsheimer
Wuchern, 2006
fabric, yarn, metal frame, concrete, plexiglass, mirror, glass, papier mâché, mosaic, tiles, brass, wood, Hama beads, silicon, chicken wire, foam rubber
13 lenghts of cloth, 350 x 90 cm each, glass show case, 200 x 120 x 40 cm, glass object, 10 x 40 x 70 cm

Exhibition view: Art Statement, Art Basel, Art Basel 37, Basel, Switzerland, 2006

ISA MELSHEIMER

DAS QUEENS HOTEL HEISST JETZT BEST WESTERN (THE QUEENS HOTEL IS NOW CALLED THE BEST WESTERN)

September 30 - December 23, 2006

Galerie Barbara Wien, Berlin, Germany

Press release:

From the beginning of the work of Isa Melsheimer is affected by models. In her installations she invented a language of forms which allows her to combine architectual, urbanistic or private elements. In her installation-worlds she is switching permanently between proportions and perspectives. In her newest exhibition at Gallery Barbara Wien she carries this games of proportions to the extremes. She minimizes the exhibition rooms by installing a second ceiling in 1,50 meter height. So the visitor will be forced to bend down while he/she is visiting her show. One part of the exhibition room is cutted off – it is not accessible and only visible from the street-side of the gallery.

The exhibitions title «Das Queens Hotel heißt jetzt Best Western» («The Queens Hotel is called now Best Western») refers to the progressive privatisation and parcelling of living space as well as the transformation of living areas in commonhold flats. This process gets visible in structural changings, like f.e. the established recapitalisation practice. This practice is marked by renovating old buildings with the smallest possible effort, as f.e. blinds for santary installations. This reduction of living space is called upgrading – the new, pseudo-luxury flats can be sold expensive.

At the same time the title of the exhibition also points to economical monopolisation. Exemplary for this Isa Melsheimer picks out the takeover of private hotelcompanies by huge firms - the Berlin Queens Hotel belongs nowadays to the big group of Best Western.



Isa Melsheimer
Das Queens hotel heist jetzt best western, 2006
alphabet letters (plexiglas), wood, 3 small sandbags, 40 x 220 x 25 cm
glass wall made of glass pieces, 150 x 88 cm

Exhibition view: Das Queens hotel heist jetzt best western,
Galerie Barbara Wien, Berlin, Germany, 2006





Isa Melsheimer
Das Queens hotel heisst jetzt best western, 2006
wood, chipboard, wallpaper, 3 gouaches, 3 mattresses embroidered, 60 x 96 x 64 cm
alphabet letters (plexiglas), wood, 3 small sandbags, 40 x 220 x 25 cm

Exhibition views: Das Queens hotel heist jetzt best western, Galerie Barbara Wien, Berlin, Germany, 2006

ISA MELSHEIMER

May 19 - June 25, 2005

Galerie Jocelyn Wolff, Paris, France

Press release:

Galerie Jocelyn Wolff is pleased to present the first solo exhibition of Isa Melsheimer in France.
Three works created during her residence at the Chinati Foundation in Marfa, Texas (The Donald Judd Foundation) in 2004-2005 are shown in a presentation designed by Isa Melsheimer for the gallery space, with two gouaches completed when during her return to Berlin.

Berg (pieces of glass, silicone, wood) is the exact reproduction of a Texan montage, and echoes the Chinese “stone of wisdom” meant to represent/contain any landscape, regardless of reduced size.

Unfinishedbuilding (metallic fishnet, embroidery) is inspired by an incomplete building constructed in Marfa by Donald Judd.

The relationship with architecture is equally explained in the gouaches on paper 121, 2005 and 122, 2005, a series inaugurated over several years and conducted in parallel by sculpture and installation by Isa Melsheimer.
Cloth I (fabric, embroidery) is the first fabric work by Isa Melsheimer presented in an autonomous manner. Ina Melsheimer’s installations integrate most often elements of embroidered fabric, mattresses or suspended pieces forming shelters or partitions, demanding a total appreciation of the volume and colors by the viewer, with a detailed reading of subjects and represented scenes.

Isa Melsheimer was born in 1968 in Neuss, Germany. She studied at the Hochschule der Kunste in Berlin (master class of Georg Baselitz). She was recently exhibited at the Musée Ludwig in Cologne, and at the Bonnefanten Museum in Maastricht (solo). Projects 2005: Städtische Galerie of Nordhorn, Germany, Kunsthalle Düsseldorf, Galerie Nächst St. Stephan in Vienna (solo). Isa Melsheimer lives and works in Berlin.



Isa Melsheimer
from left to right: Unfinishedbuilding, 2005
wire screen, thread
32 x32 x 20 cm

Tuch I, 2005
fabric, thread
100 x 140 cm

Berg, 2005
wood, broken glass, silicone
40 x 40 x 40 cm

N°.122, 2005
gouache and ink on paper
42 x 56cm

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2005





Isa Melsheimer
from left to right: N°. 121, 2005
gouache and ink on paper
42 x 56cm

Tuch I, 2005
fabric, thread
100 x 140 cm

Berg, 2005
wood, broken glass, silicone
40 x 40 x 40 cm

Exhibition views: Galerie Jocelyn Wolff, Paris, France, 2005





Isa Melsheimer
Berg, 2005
wood, broken glass, silicone
40 x 40 x 40 cm

Exhibition views: Galerie Jocelyn Wolff, Paris, France, 2005





Isa Melsheimer
Unfinishedbuilding, 2005
wire screen, thread
32 x 32 x 20 cm

Exhibition views: Galerie Jocelyn Wolff, Paris, France, 2005





Isa Melsheimer
left: Tuch I, 2005
fabric, thread
100 x 140 cm

right: Tuch II, 2005
fabric, yarn
170 x 138 cm

Exhibition views: Galerie Jocelyn Wolff, Paris, France, 2005



Isa Melsheimer
N° 88, 2004
gouache
56 x 42 cm



Isa Melsheimer
N° 89, 2004
gouache
56 x 42 cm



Isa Melsheimer
N° 92, 2004
gouache
42 x 17 cm



Isa Melsheimer
N° 93, 2004
gouache
42 x 17 cm



Isa Melsheimer
N° 91, 2004
gouache
42 x 17 cm



Isa Melsheimer
N° 90, 2004
gouache
42 x 17 cm

ISA MELSHEIMER

FUTURE 7

2004

Berlin, Germany





Isa Melsheimer
Platz, 2004
mattress, mirror, concrete, yarn
120 x 80 x 50 cm

Exhibition views: Future7, Berlin, Germany, 2004







Isa Melsheimer
Städte, 2002
masking tape, paste and various materials
tubs: 70 cm; surface: 200 x 130 cm

Exhibition views: Future7, Berlin, Germany, 2004



Isa Melsheimer
Städte, 2002
masking tape, paste and various materials
tubs: 70 cm; surface: 200 x 130 cm

Exhibition view: Future7, Berlin, Germany, 2004

ISA MELSHEIMER

CORRIDORS

July 7 - October 3, 2004

Bonnefanten Museum, Maastricht, Netherlands



Isa Melsheimer
Abgegolten, 2001
wood (wooden floor pieces, branches etc.), foam rubber, fabric (partly embroidered), paste, dry plants, bast, plastic-foil, wine glasses
200 x 100 x 65 cm

Exhibition view: corridors, Bonnefanten Museum, Maastricht, Netherlands, 2004





Isa Melsheimer
Abgegolten, 2001
wood (wooden floor pieces, branches etc.), foam rubber, fabric (partly embroidered), paste, dry plants, bast, plastic-foil, wine glasses
200 x 100 x 65 cm

Exhibition views: corridors, Bonnefanten Museum, Maastricht, Netherlands, 2004





Isa Melsheimer
Abgegolten, 2001
wood (wooden floor pieces, branches etc.), foam rubber, fabric (partly embroidered), paste, dry plants, bast, plastic-foil, wine glasses
200 x 100 x 65 cm

Exhibition views: corridors, Bonnefanten Museum, Maastricht, Netherlands, 2004

ISA MELSHEIMER

RAUM (ROOM)

November 14, 2003 - January 31, 2004

Galerie Barbara Wien, Berlin, Germany



Isa Melsheimer
Raum (Room) (details), 2003
veneer chip board, plywood, agave, cloth, thread, aluminium, cement, fabrics, foam rubber. Inkjet, fluorescent tubes
platform: 75 x 170 x 160 cm, banner: 300 x 150 cm each, model: 86 x 164 x 58 cm

Exhibition view: Raum (Room), Galerie Barbara Wien, Berlin, Germany, 2003



Isa Melsheimer
Raum (Room) (details), 2003
veneer chip board, plywood, agave, cloth, thread, aluminium, cement, fabrics, foam rubber. Inkjet, fluorescent tubes
platform: 75 x 170 x 160 cm, banner: 300 x 150 cm each,
model: 86 x 164 x 58 cm

Exhibition view: Raum (Room), Galerie Barbara Wien, Berlin, Germany, 2003



Isa Melsheimer
Raum (Room) (details), 2003
veneer chip board, plywood, agave, cloth, thread, aluminium, cement, fabrics, foam rubber. Inkjet, fluorescent tubes
platform: 75 x 170 x 160 cm, banner: 300 x 150 cm each, model: 86 x 164 x 58 cm

Exhibition view: Raum (Room), Galerie Barbara Wien, Berlin, Germany, 2003





Isa Melsheimer
Raum (Room) (details), 2003
veneer chip board, plywood, agave, cloth, thread, aluminium, cement, fabrics, foam rubber. Inkjet, fluorescent tubes
platform: 75 x 170 x 160 cm, banner: 300 x 150 cm each, model: 86 x 164 x 58 cm

Exhibition views: Raum (Room), Galerie Barbara Wien, Berlin, Germany, 2003



Isa Melsheimer
Raum (Room) (details), 2003
veneer chip board, plywood, agave, cloth, thread, aluminium, cement, fabrics, foam rubber. Inkjet, fluorescent tubes
platform: 75 x 170 x 160 cm, banner: 300 x 150 cm each, model: 86 x 164 x 58 cm

Exhibition view: Raum (Room), Galerie Barbara Wien, Berlin, Germany, 2003



Isa Melsheimer
Raum (Room) (details), 2003
veneer chip board, plywood, agave, cloth, thread, aluminium, cement, fabrics, foam rubber. Inkjet, fluorescent tubes
platform: 75 x 170 x 160 cm, banner: 300 x 150 cm each, model: 86 x 164 x 58 cm

Exhibition view: Raum (Room), Galerie Barbara Wien, Berlin, Germany, 2003

ISA MELSHEIMER

May 11, 2003 - June 29, 2003

Kunstverein Arnsberg, Arnsberg, Germany, 2003





Isa Melsheimer
Zelt, 2003
dry tree, cord, fabrics, yarn, pearls, embroidery silks, wood, mirror, aluminum-covert-foam-pad.
tree: 25 x 70 x 80 cm; tent: 57 x 52 x 32 cm

Exhibition views: Kunstverein Arnsberg, Arnsberg, Germany, 2003

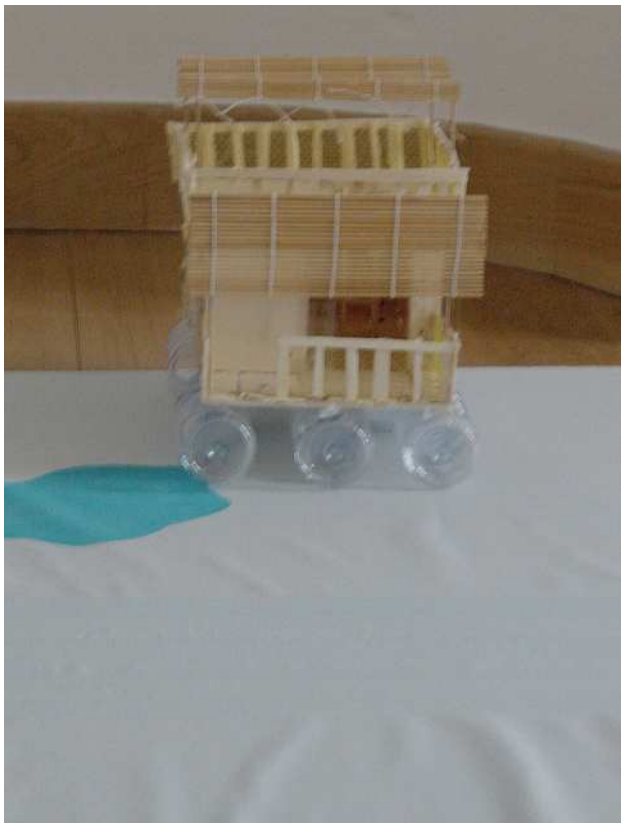




Isa Melsheimer
Garten (detail), 2001
fabric (partly embroidered with ornaments), foam rubber, paste, plastic-foil
280 x 600 x 120 cm

Exhibition views: Kunstverein Arnsberg, Arnsberg, Germany, 2003





Isa Melsheimer
Garten (detail), 2001
fabric (partly embroidered with ornaments), foam rubber, paste, plastic-foil
280 x 600 x 120 cm

Exhibition views: Kunstverein Arnsberg, Arnsberg, Germany, 2003





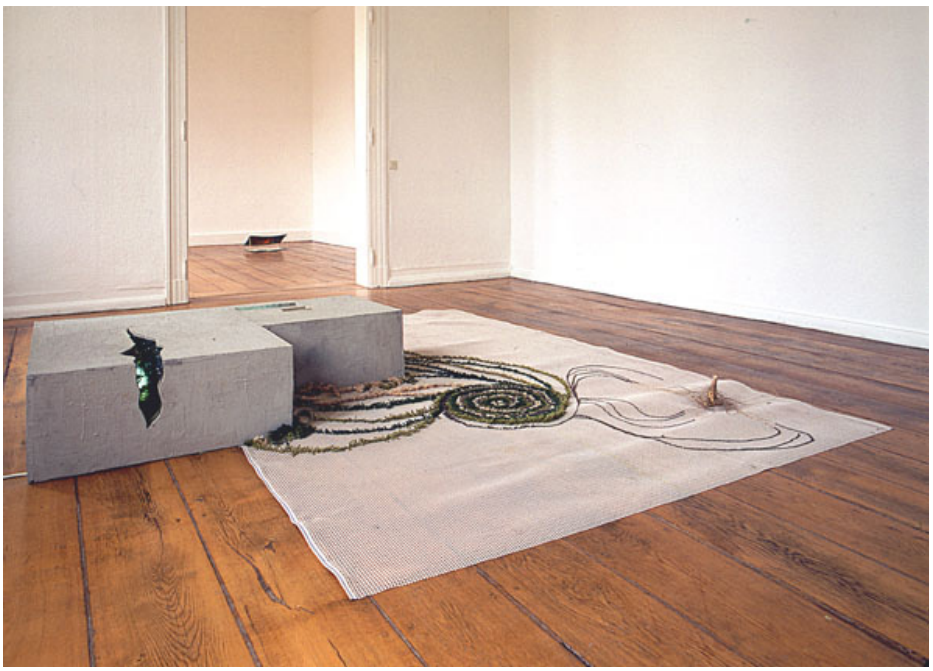
Isa Melsheimer
Garten (detail), 2001
fabric (partly embroidered with ornaments), foam rubber, paste, plastic-foil
280 x 600 x 120 cm

Exhibition views: Kunstverein Arnsberg, Arnsberg, Germany, 2003



Isa Melsheimer
Garten (detail), 2001
fabric (partly embroidered with ornaments), foam rubber, paste, plastic-foil
280 x 600 x 120 cm

Exhibition view: Kunstverein Arnsberg, Arnsberg, Germany, 2003





Isa Melsheimer
Fundament (Foundation), 2003
wooden panel, cement, pieces of broken glass, light, reflecting foil, wool, root
320 x 250 x 35 cm

Exhibition views: Kunstverein Arnsberg, Arnsberg, Germany, 2003





Isa Melsheimer
Fundament (Foundation), 2003
wooden panel, cement, pieces of broken glass, light, reflecting foil, wool, root
320 x 250 x 35 cm

Exhibition views: Kunstverein Arnsberg, Arnsberg, Germany, 2003

ISA MELSHEIMER

OHNE TITEL (BUNKER)

January 25 - April 2, 2002

Galerie Thomas Rehbein, Köln, Germany





Isa Melsheimer
Untitled (Cabane), 2002
wooden panel, wooden laths, pieces of broken glass, light, fabric, paste, plastic-foil, reflecting foil, mattresses (partly broidered and with drawings)
tent: 300 x 200 x 300 cm, 5 mattresses each: 100 x 70 x 30 cm, 5 houses each: 40 x 40 x 30 cm

Exhibition views: ohne Titel (Bunker), Galerie Thomas Rehbein, Köln, Germany, 2002





Isa Melsheimer
Untitled (Cabane), 2002
wooden panel, wooden laths, pieces of broken glass, light, fabric, paste, plastic-foil, reflecting foil, mattresses (partly broidered and with drawings)
tent: 300 x 200 x 300 cm, 5 mattresses each: 100 x 70 x 30 cm, 5 houses each: 40 x 40 x 30 cm

Exhibition views: ohne Titel (Bunker), Galerie Thomas Rehbein, Köln, Germany, 2002





Isa Melsheimer
Untitled (Cabane) (detail), 2002
wooden panel, wooden laths, pieces of broken glass, light, fabric, paste, plastic-foil, reflecting foil, mattresses (partly broidered and with drawings)
tent: 300 x 200 x 300 cm, 5 mattresses each: 100 x 70 x 30 cm,
5 houses each: 40 x 40 x 30 cm

Exhibition views: ohne Titel (Bunker), Galerie Thomas Rehbein, Köln, Germany, 2002



Isa Melsheimer
o.T. (untitled), 2002
fabric, yarn, pearls, embroidery silks, wood, wire grating, paste
280 x 180 cm (fabric pieces), approx. 65 x 25 x 70 cm (object)

Exhibition view: ohne Titel (Bunker), Galerie Thomas Rehbein, Köln, Germany, 2002





Isa Melsheimer
o.T. (untitled), 2002
fabric, yarn, pearls, embroidery silks, wood, wire grating, paste
280 x 180 cm (fabric pieces), approx. 65 x 25 x 70 cm (object)

Exhibition views: ohne Titel (Bunker), Galerie Thomas Rehbein, Köln, Germany, 2002



Isa Melsheimer
Untitled (Tuch), 2002
fabrics, yarn, pearls, embroidery silks, wood, wire grating, paste
fabric pieces: 280 x 180 cm; object: 65 x 25 x 70 cm

Exhibition view: ohne Titel (Bunker), Galerie Thomas Rehbein, Köln, Germany, 2002

GALERIE
JOELYN
WOLFF