

Updated: April 2018

# ISA MELSHEIMER

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## 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 m<sup>2</sup> 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

Galerie Jocelyn Wolff





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

Exhibition views: *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 Balka, 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 Johné, 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 cm

reinforced concrete, glass, ground, seeds, plants

unique

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

# ISA MELSHEIMER

## Wie bin ich nicht unglücklich

*January 20 – March 11 2017*

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

Galerie Jocelyn Wolff



Isa Melsheimer

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

Galerie Jocelyn Wolff



# 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**

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

Galerie Jocelyn Wolff





Isa Melsheimer

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

Galerie Jocelyn Wolff



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*

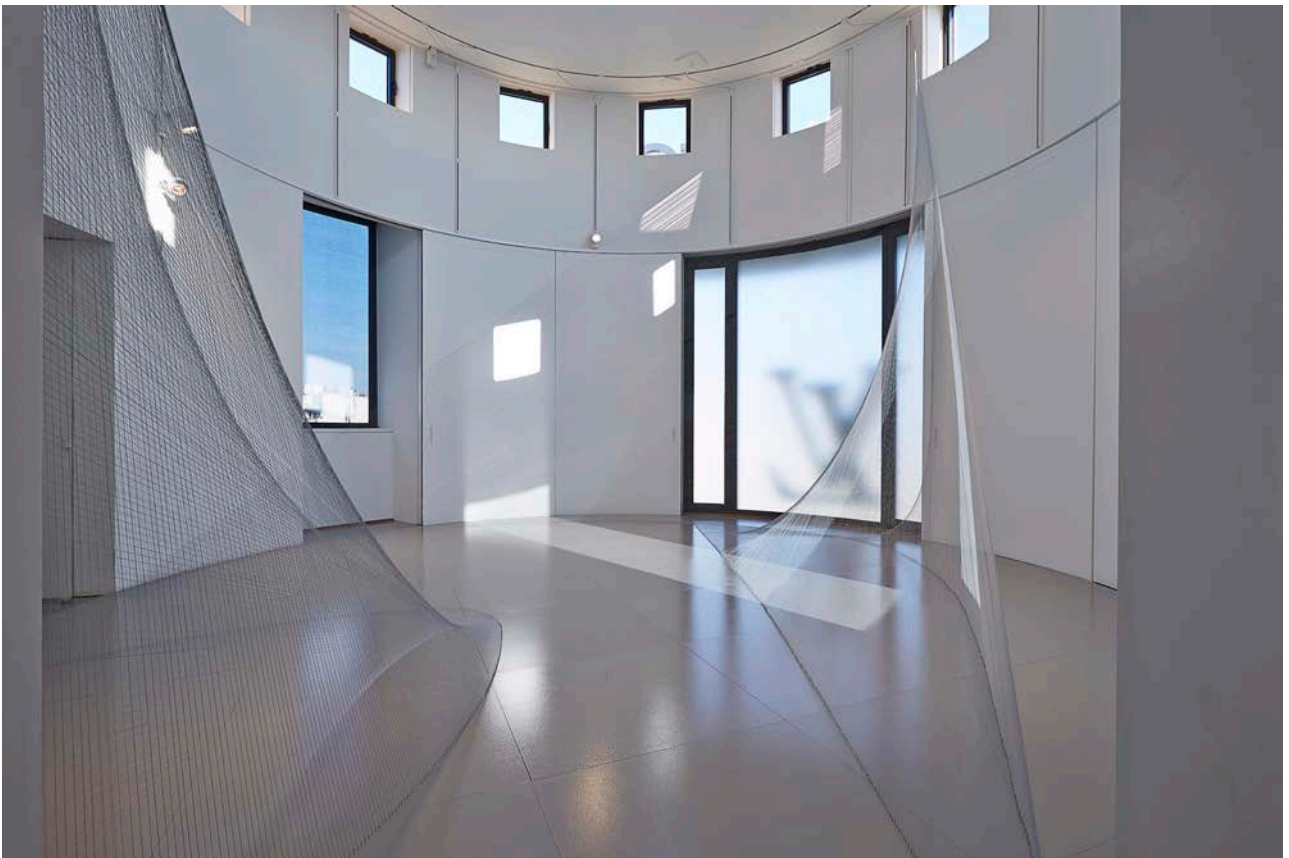
**Espace Louis Vuitton, Paris, France**

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



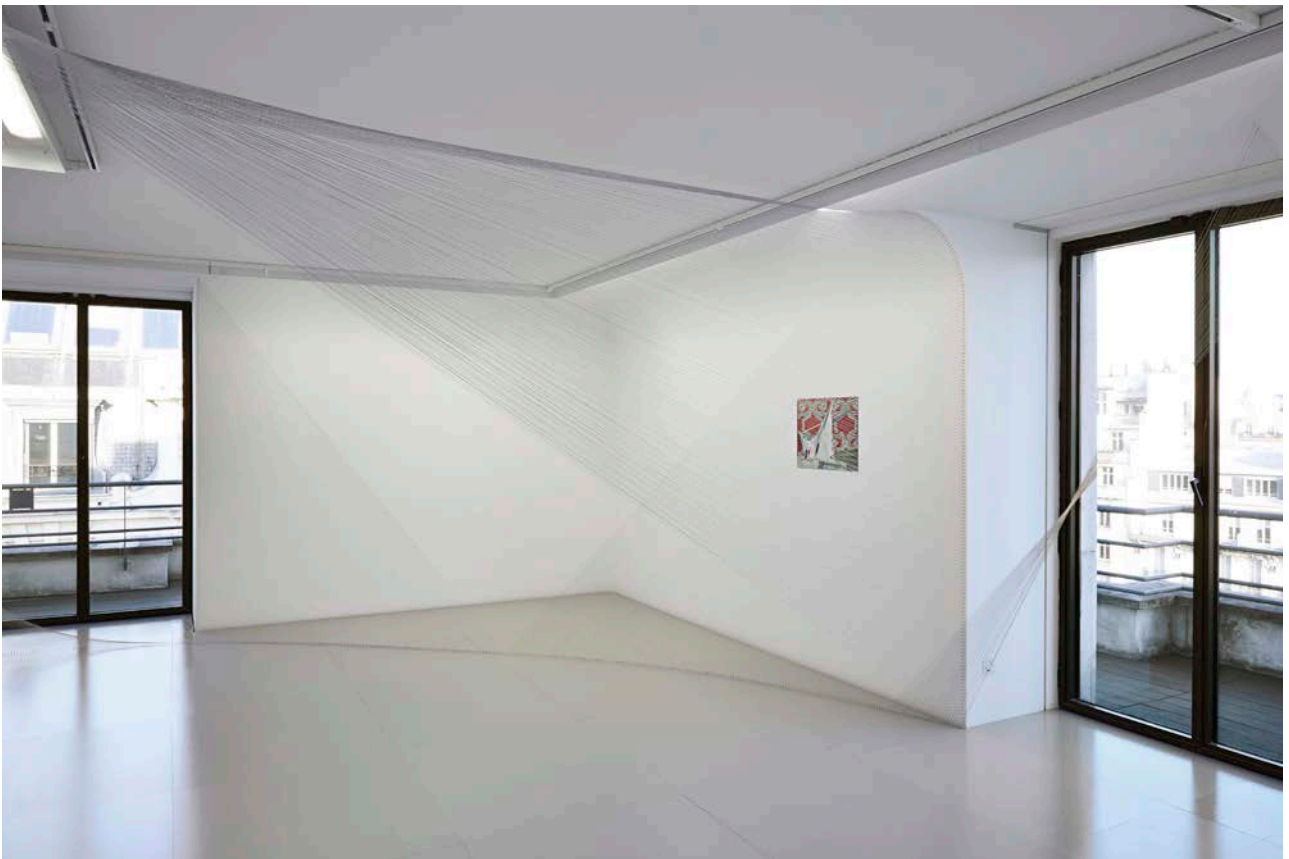


Isa Melsheimer, *Hyperboloïde III*, 2015, a site-specific installation  
Exhibition view: *Le fil rouge*, Espace Louis Vuitton, Paris, France, 2015



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

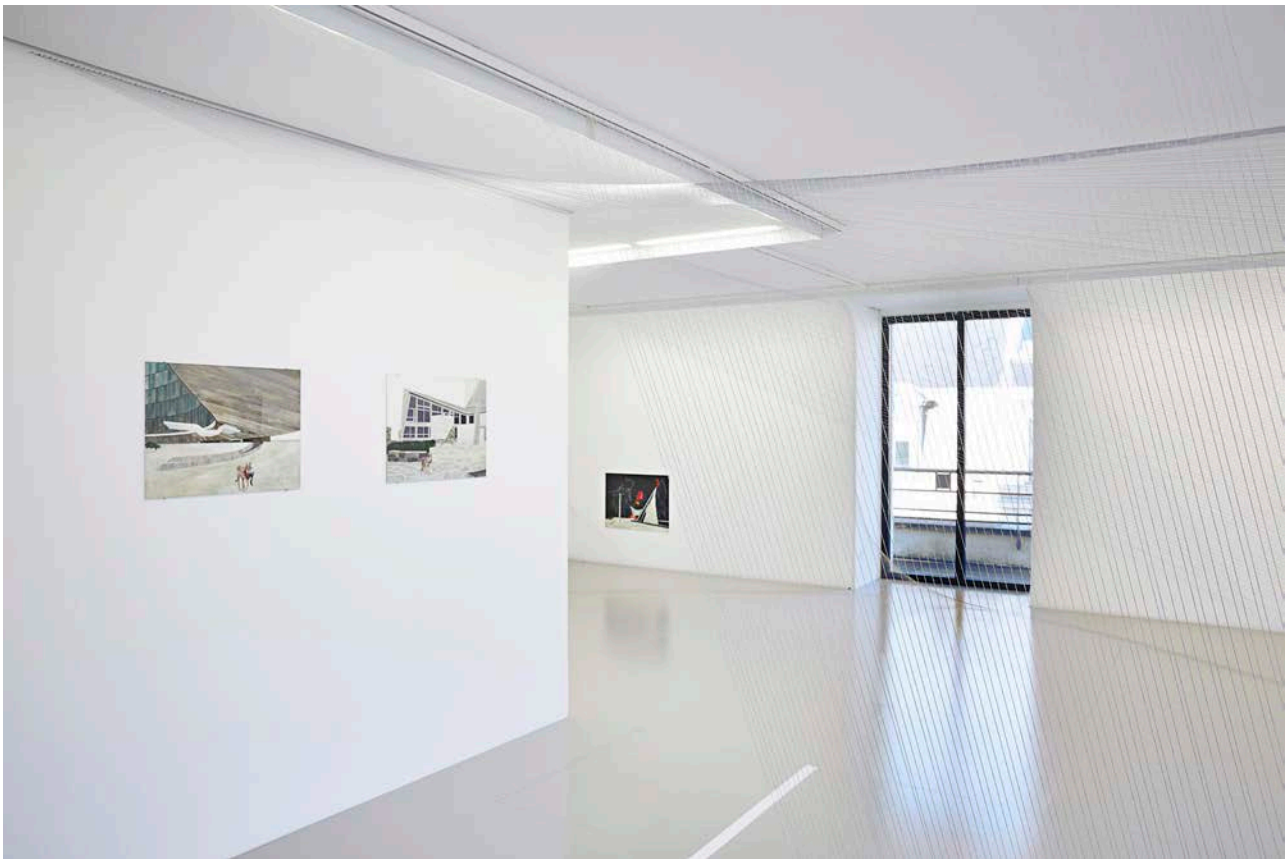


Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation  
Exhibition view: Le fil rouge, Espace Louis Vuitton, Paris, France, 2015

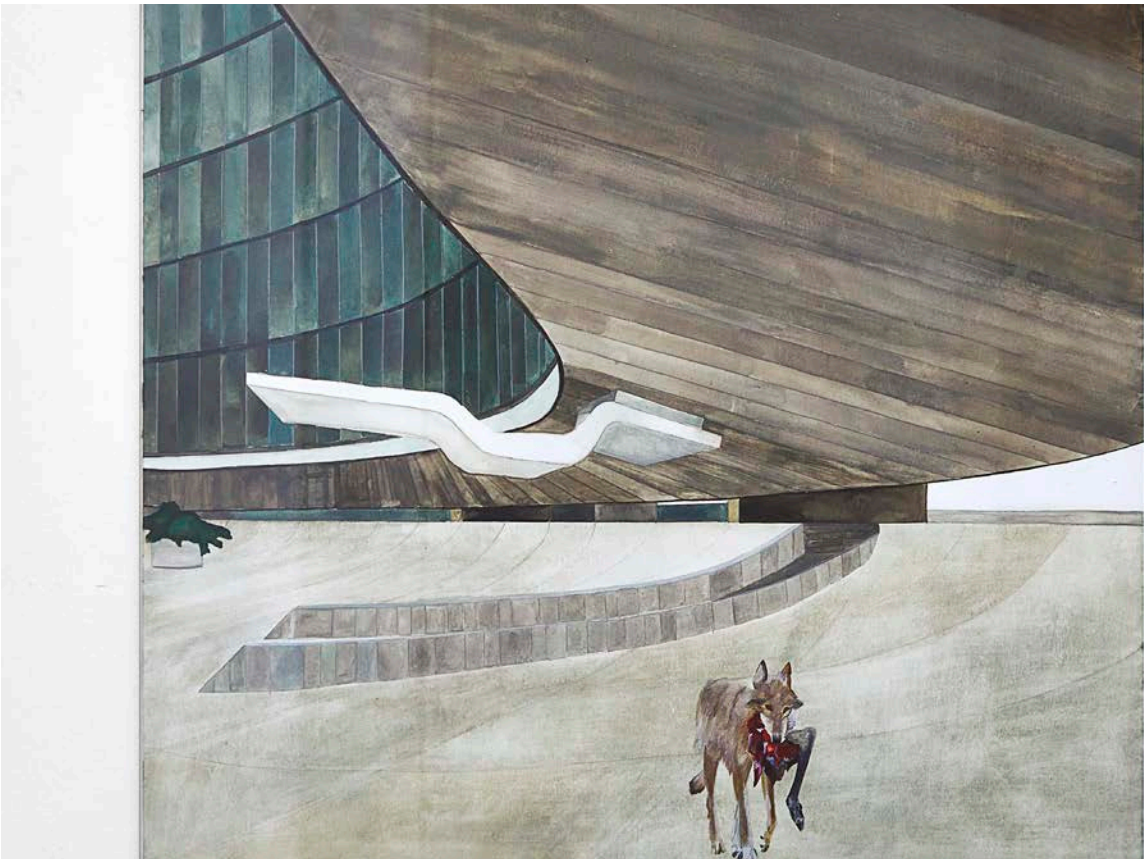


Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation  
Exhibition view: Le fil rouge, Espace Louis Vuitton, Paris, France, 2015



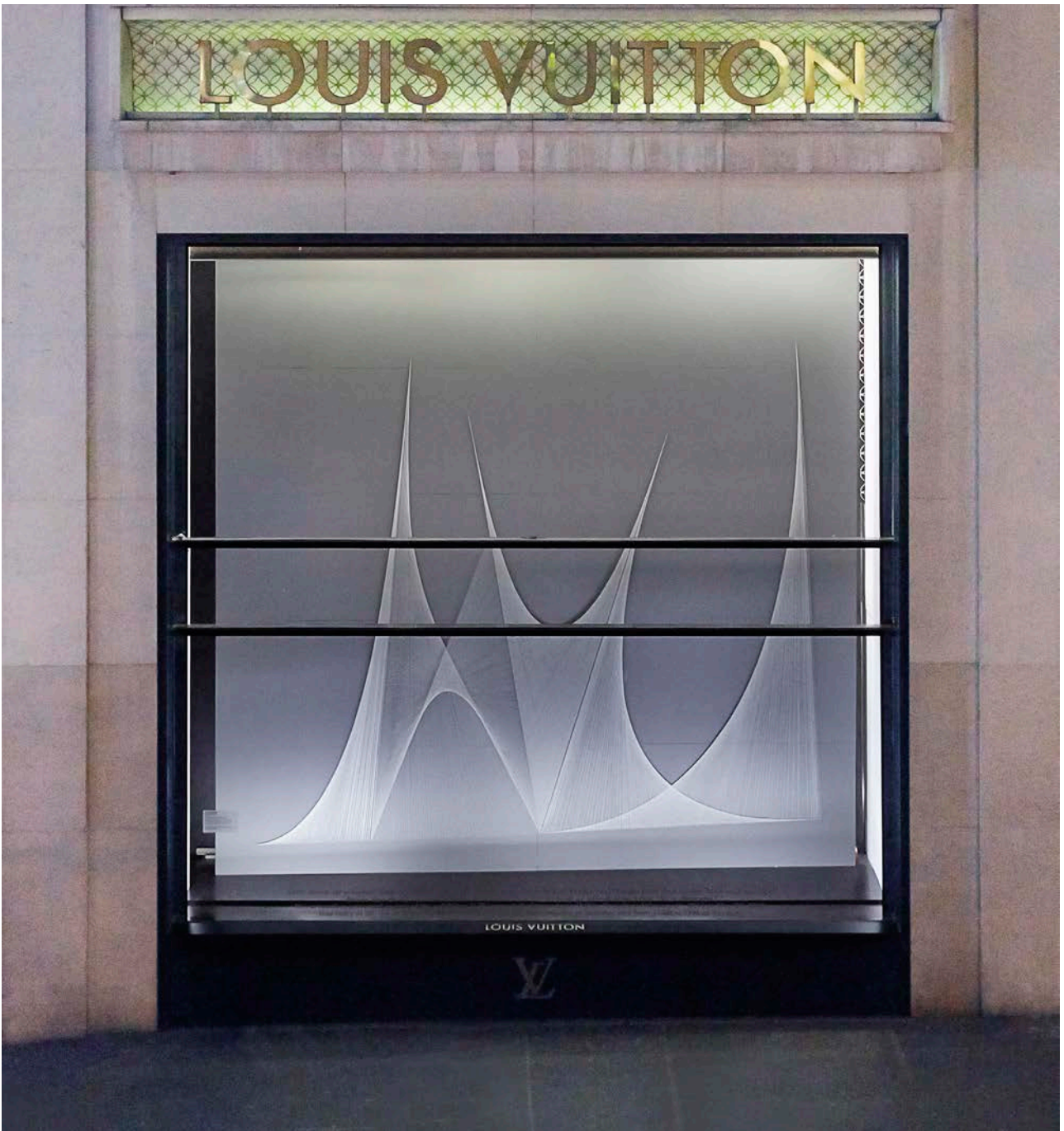


Isa Melsheimer, *Hyperboloïde III*, 2015, a site-specific installation  
Exhibition view: *Le fil rouge*, Espace Louis Vuitton, Paris, France, 2015



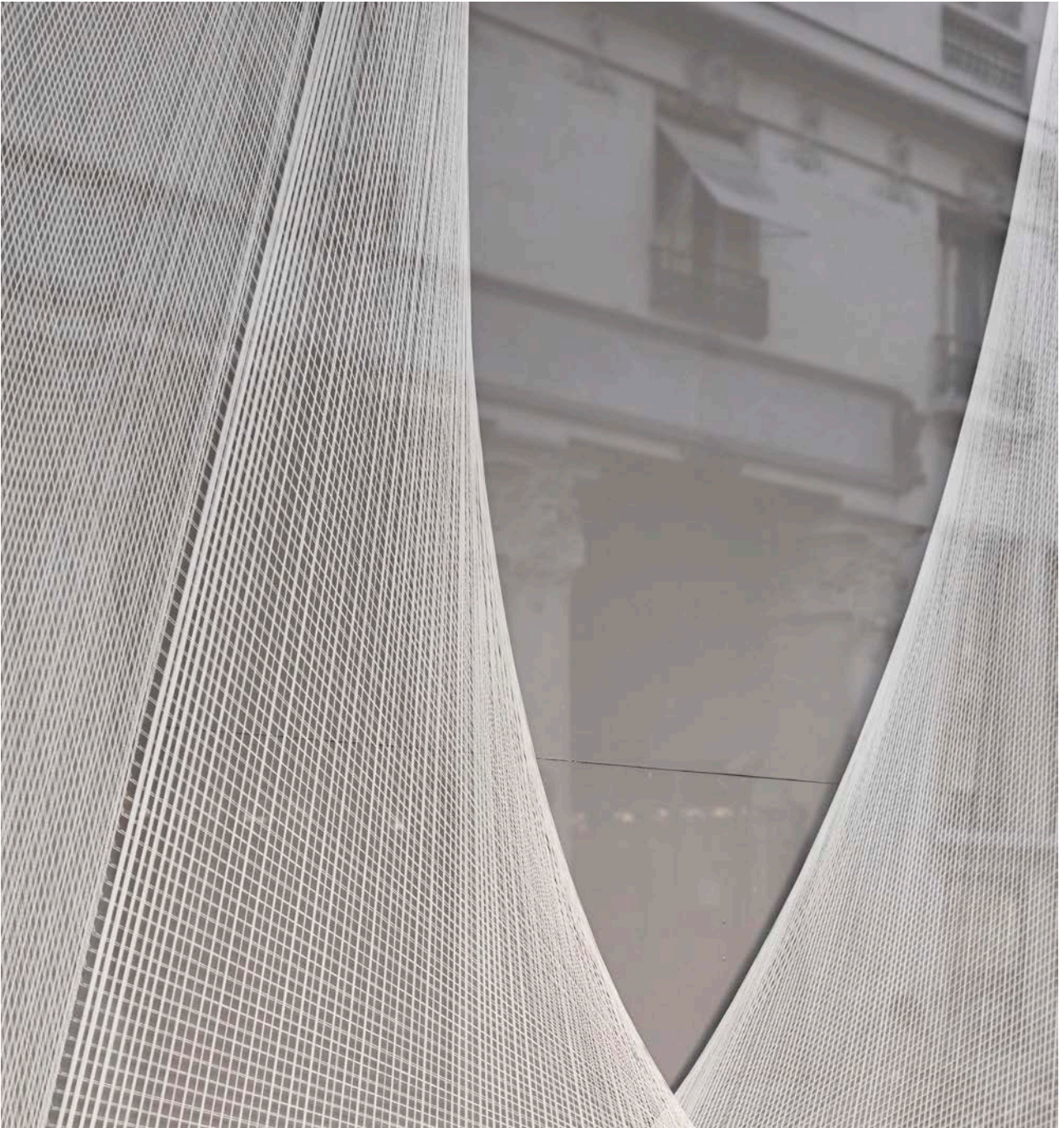
Isa Melsheimer, *Hyperboloïde III*, 2015, a site-specific installation  
Exhibition view: *Le fil rouge*, Espace Louis Vuitton, Paris, France, 2015





Isa Melsheimer, Hyperboloïde III, 2015, a site-specific installation  
Exhibition 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 für Zeitgenössische Kunst, Eupen, Belgium**

Press release:

*In Toute 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 view: *Synapsen*, **Ikob**, Museum für Zeitgenössische Kunst, Eupen, Belgium



Isa Melsheimer

Exhibition view: *Synapsen*, **Ikob**, Museum für Zeitgenössische Kunst, Eupen, Belgium





Isa Melsheimer  
Exhibition view: *Synapsen*, **Ikob**, Museum für Zeitgenössische Kunst, Eupen, Belgium



Isa Melsheimer  
Exhibition view: *Synapsen*, **Ikob**, Museum für Zeitgenössische Kunst, Eupen, Belgium





Isa Melsheimer

Exhibition view: *Synapsen*, **Ikob**, Museum für Zeitgenössische Kunst, Eupen, Belgium

Galerie Jocelyn Wolff



Isa Melsheimer

Exhibition view: *Synapsen*, **Ikob**, Museum für Zeitgenössische Kunst, Eupen, Belgium

Galerie Jocelyn Wolff





Isa Melsheimer  
Exhibition view: *Synapsen*, **Ikob**, Museum für Zeitgenössische Kunst, Eupen, Belgium

# 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 / Arthema Foundation / Düsseldorf





Isa Melsheimer  
Exhibition view: 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 Continuous 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 Alessandro 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 œuvres 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 mégastucture *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 brûlait 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 & Coffee 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

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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 Los Angeles's glamorized cinematic figures; as well as the demise of those figures from lifestyles of fame 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 resort 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 representative — of ideas or subjects that permeate society. She asks viewers to consider: Which fictional and historical subjects are admired within Los Angeles? Why do residents 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

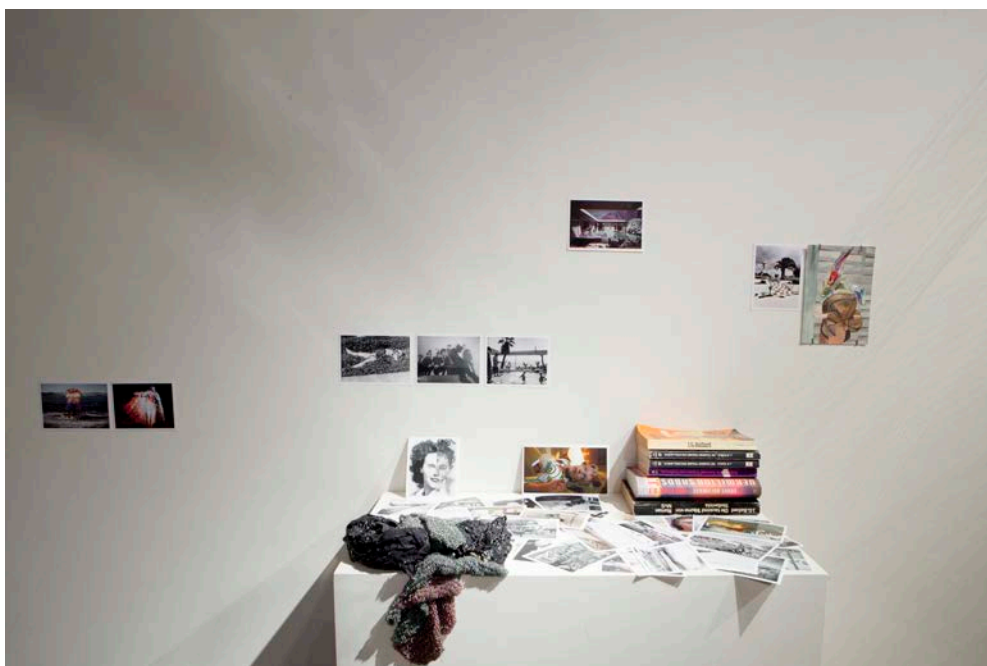
Exhibition view: *Vermilion Sands and Other Stories from the Neon West*, Santa Monica Museum of Art, Santa Monica, USA, 2012





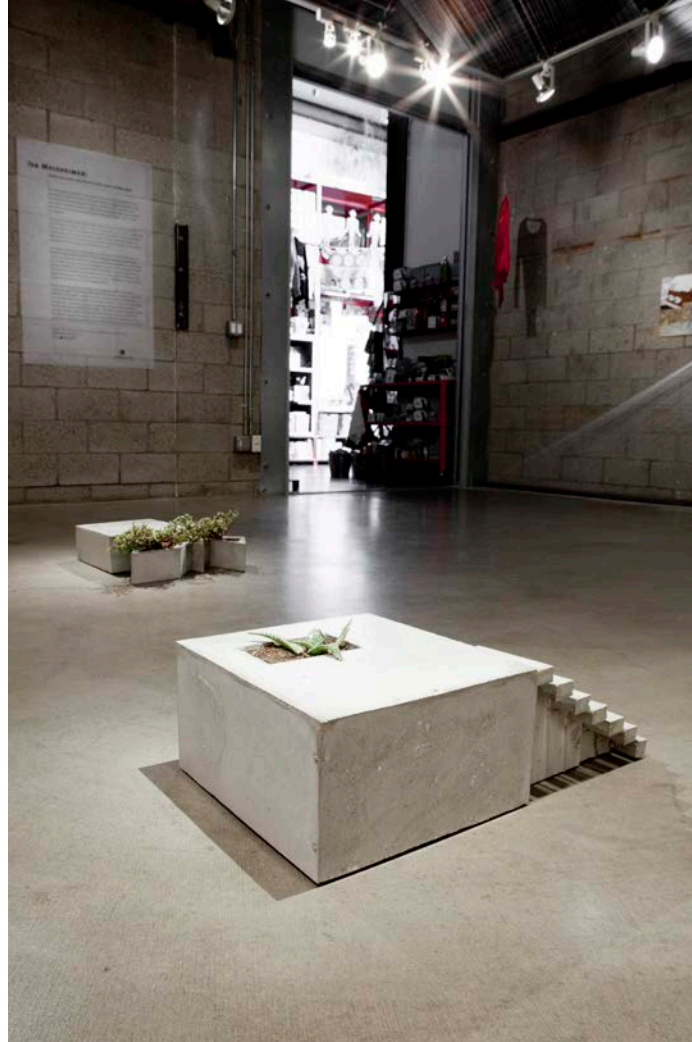
Isa Melsheimer

Exhibition view: *Vermillion 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



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





Isa Melsheimer

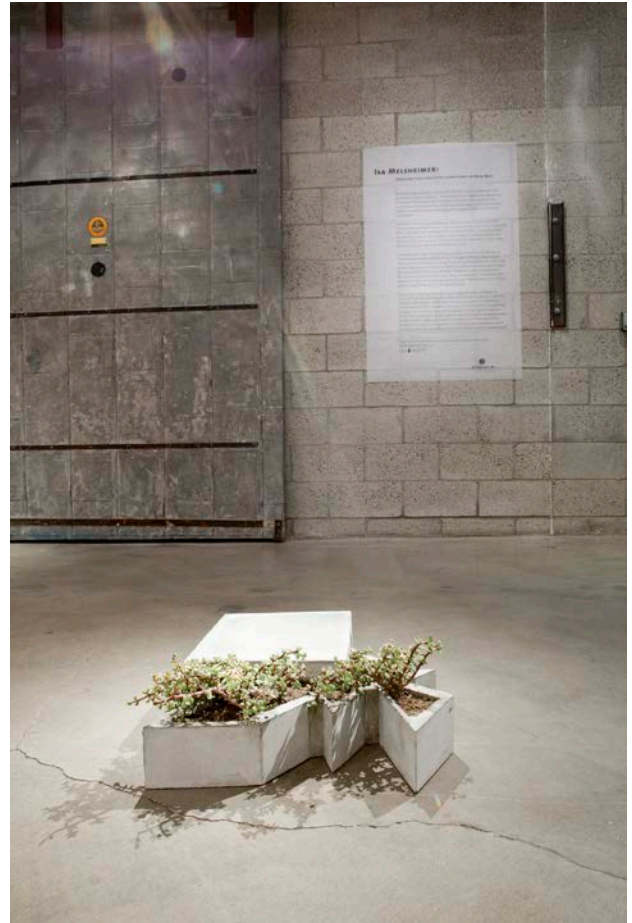
**Concrete Foundation I & II**, 2012

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 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

## 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

fibrous grit, reinforced concrete, fat lava vases

100,5 x 60 x 105 cm

right: *Frei Otto / westliches Haus*, 2012

fibrous 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



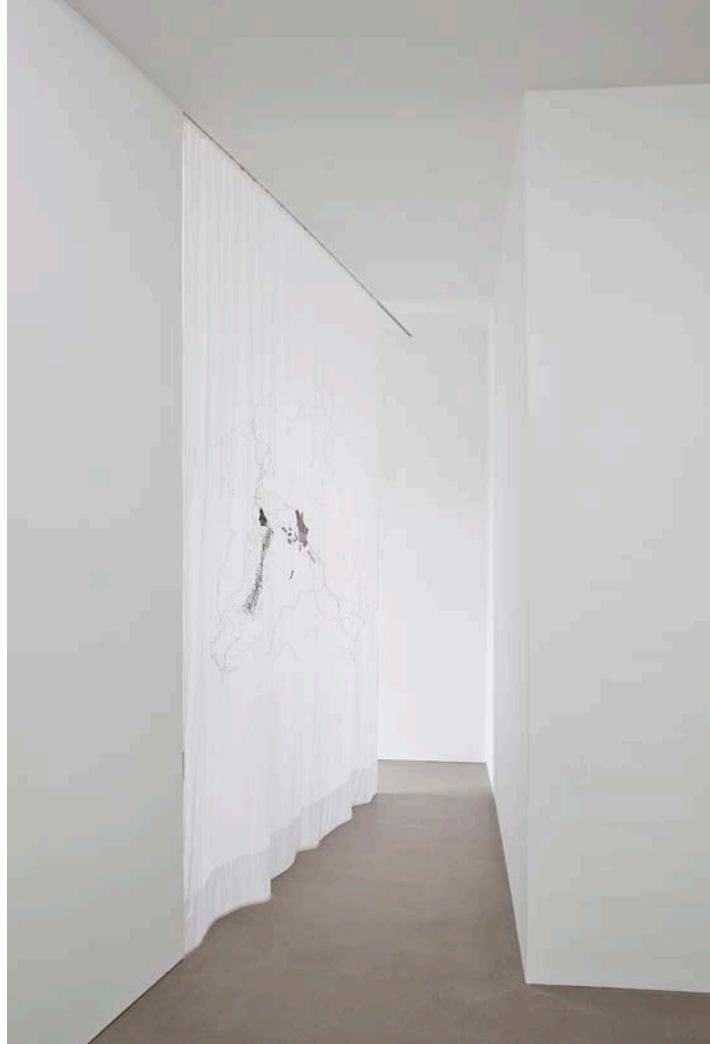
Isa Melsheimer  
**Ungers**, 2012  
fibrous grit, reinforced concrete  
30 x 30 x 105 cm

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.

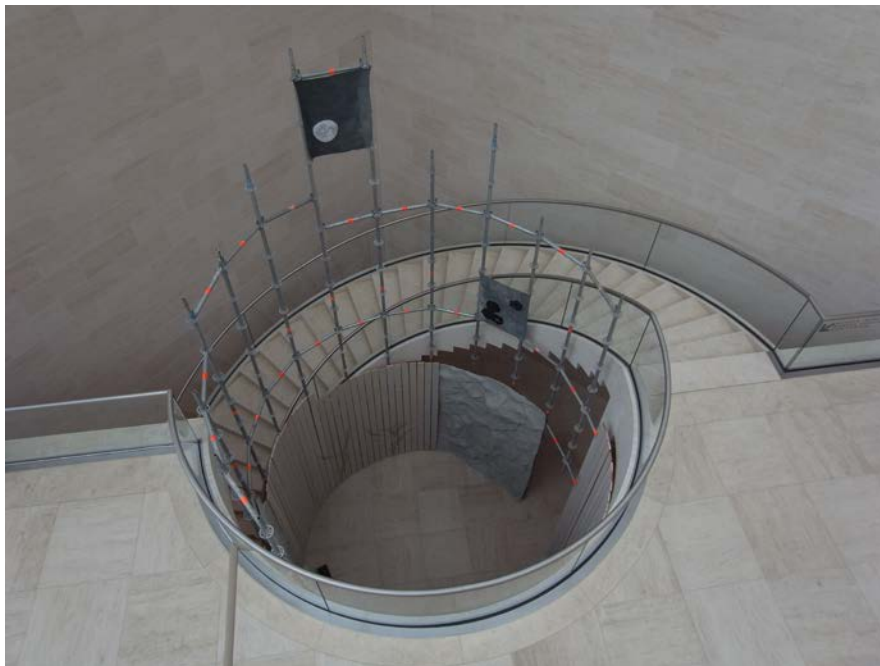
The exhibition focuses first and foremost on the specific figure of the inventor and the imagination which fuels his research. A whole mythology has in fact developed down the centuries around the artist-cuminventor, whose guardian figure is indisputably Leonardo da Vinci, an artistic and visionary genius 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 Svankmajer 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 leoh 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



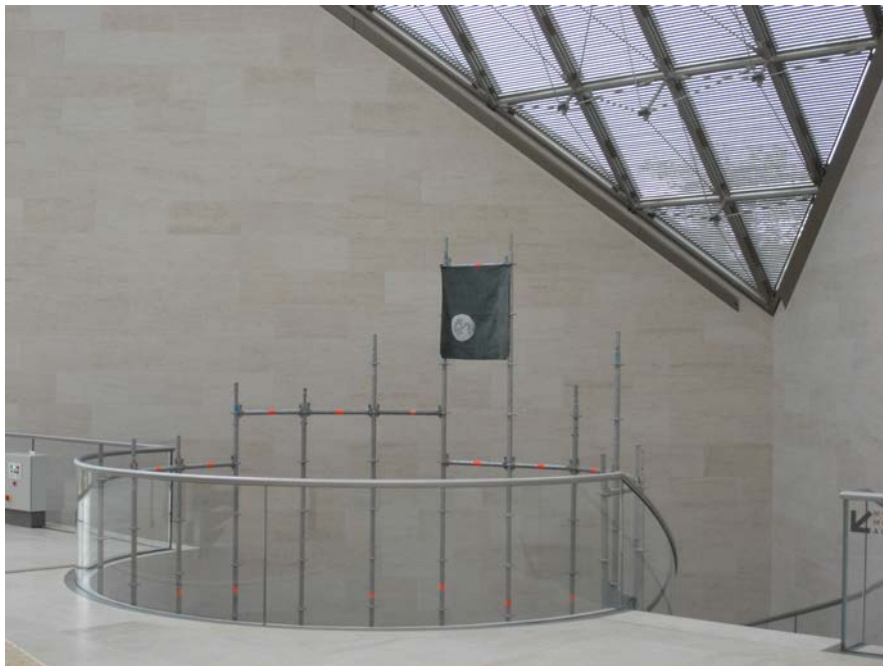


Isa Melsheimer

**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 view: *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 view: *Mondes inventés, Mondes habités*, Mudam Luxembourg, Luxembourg, 2011



Isa Melsheimer

**Garten für einen glücklosen Schatten, 2011**

scaffold, wood, acryl, fiberglass fabric, reinforced concrete, foam, glass, silicone, polycarbonate plants, paint, sewing thread, nails, fabric, pearls  
variable dimensions

Exhibition view: *Mondes inventés, Mondes habités*, Mudam Luxembourg, Luxembourg, 2011





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scaffold, wood, acryl, fiberglass fabric, reinforced concrete, foam, glass, silicone, polycarbonate plants, paint, sewing thread, nails, fabric, pearls  
variable dimensions

Exhibition view: *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 20th 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-Élysées 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..

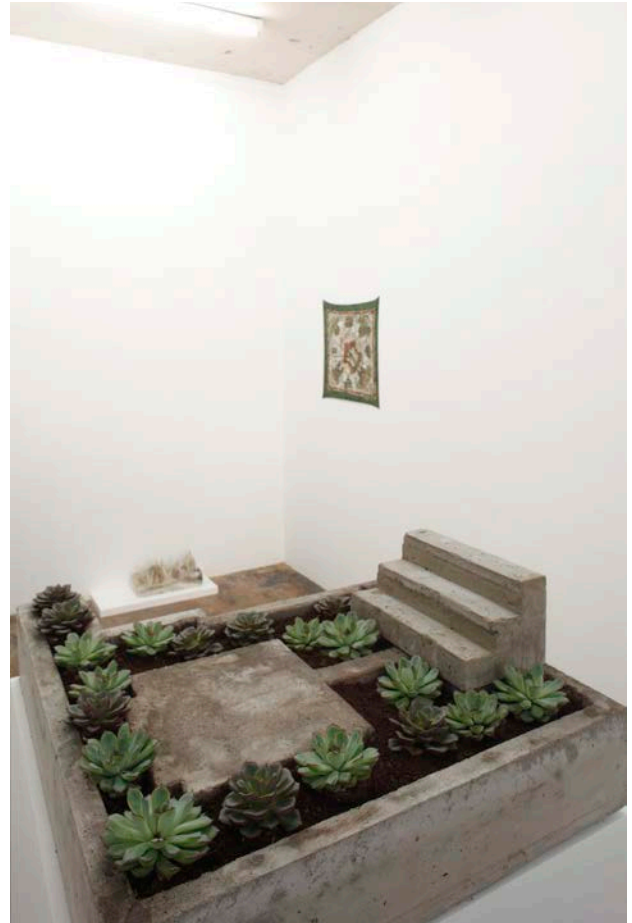


Isa Melsheimer

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



Isa Melsheimer  
Exhibition view: *Dachgarten*, galerie Jocelyn Wolff, Paris, France, 2010



Isa Melsheimer

**left: Dachgarten/Raum**, 2010

concrete, metal, cypress

54 x 90 x 40,5 cm

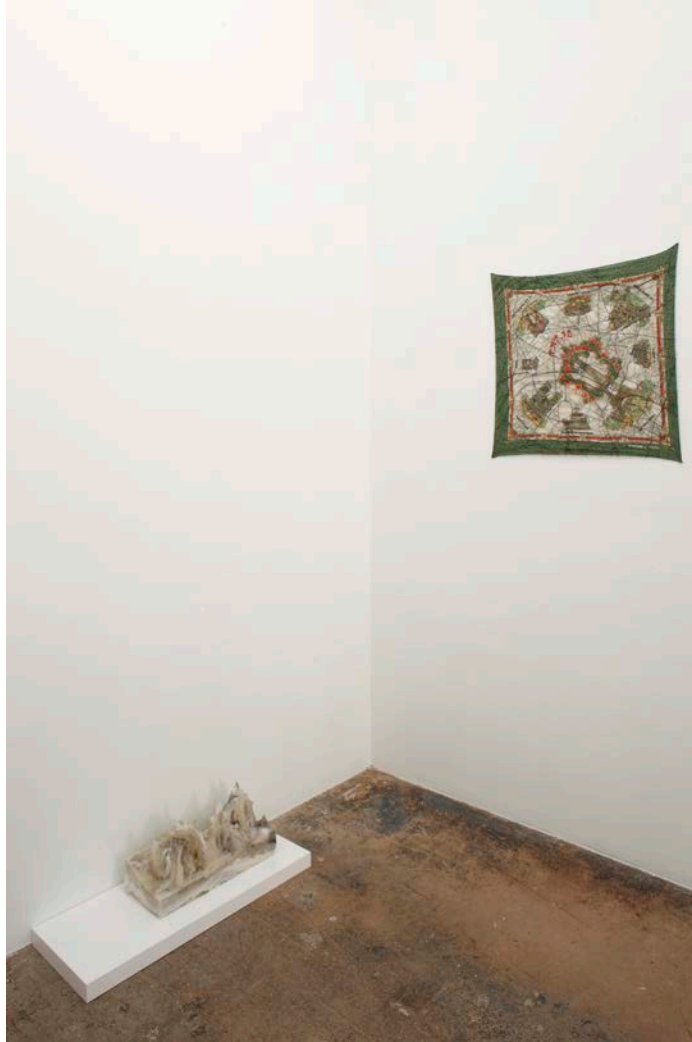
**right: Dachgarten/Treppe**, 2010

concrete, metal, supervivum

21x 57.5 x 50.5 cm

Exhibition view: *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



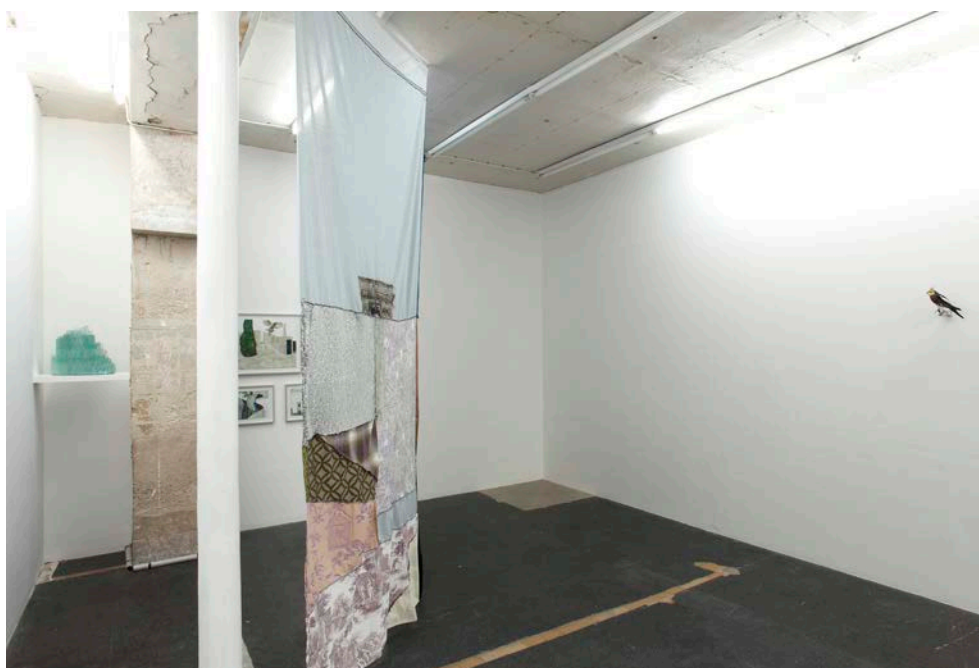
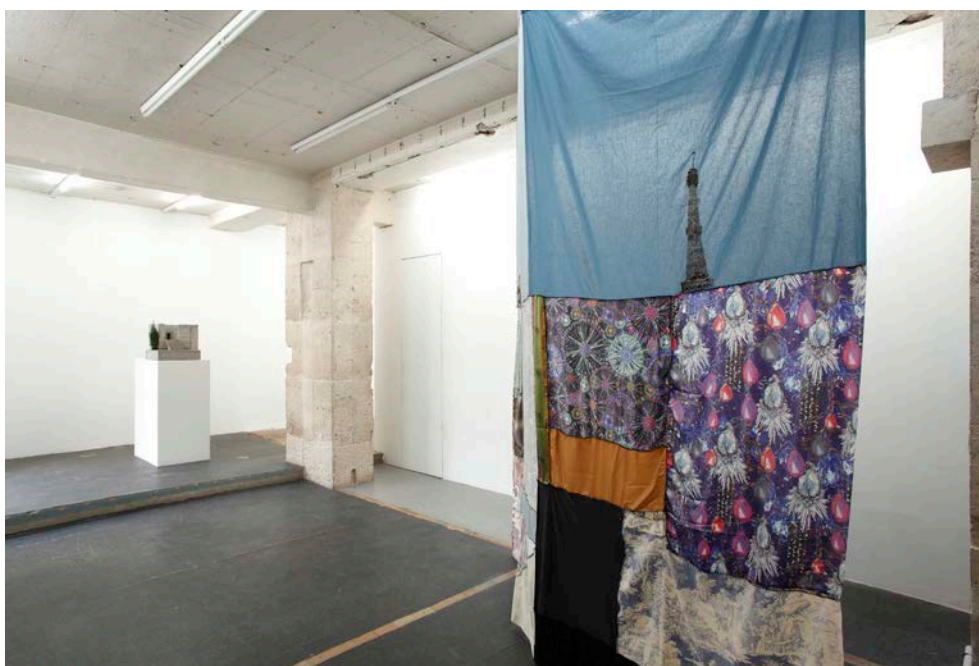
Isa Melsheimer

**Map**, 2010

fabric, cotton

57.5 x 57.5 cm

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



Isa Melsheimer  
Exhibition view: *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

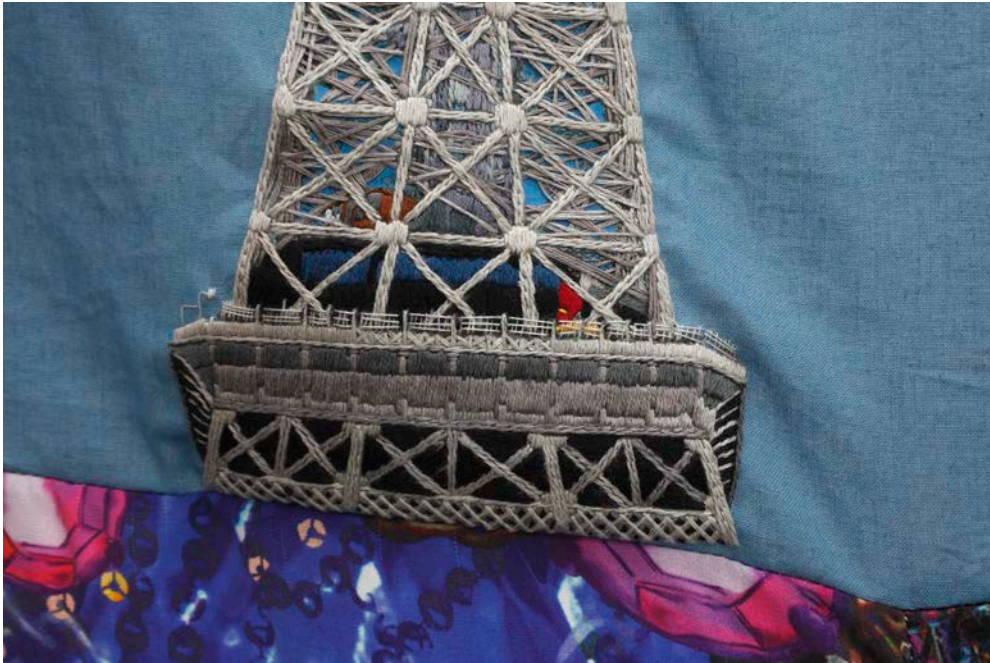
**Béstegui**, 2010 (detail)

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 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

## 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.



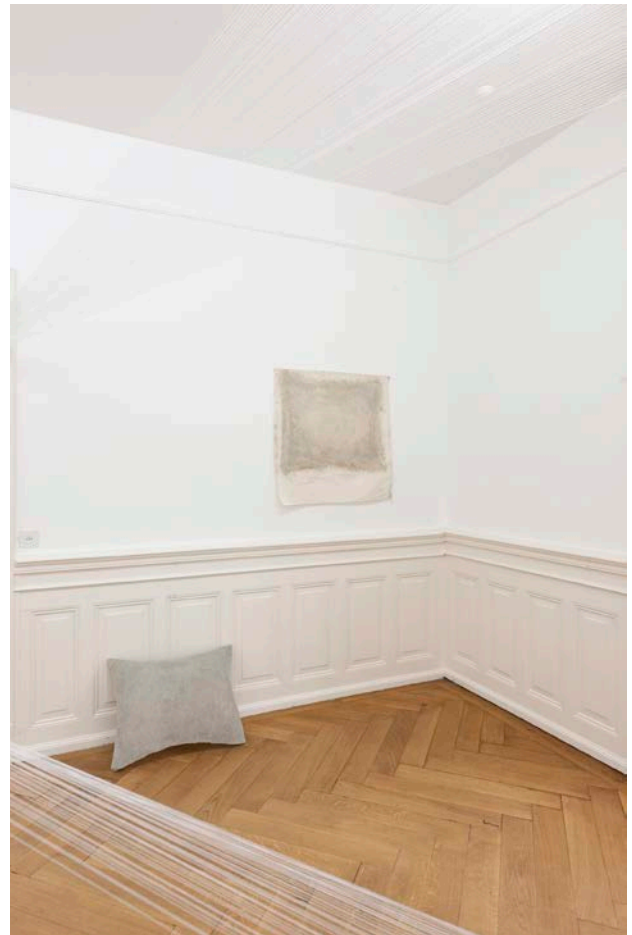
Isa Melsheimer

**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 view: *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 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

**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

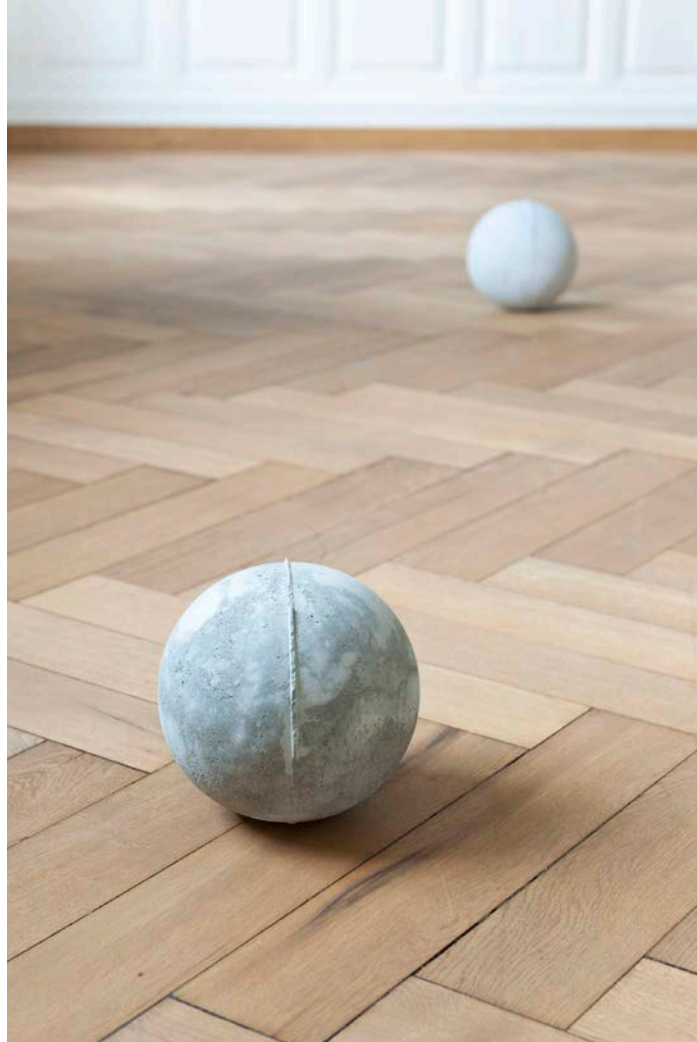
Exhibition view: *Mittelland*, Kunsthaus Langenthal, Switzerland, 2010





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 view: *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 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

**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

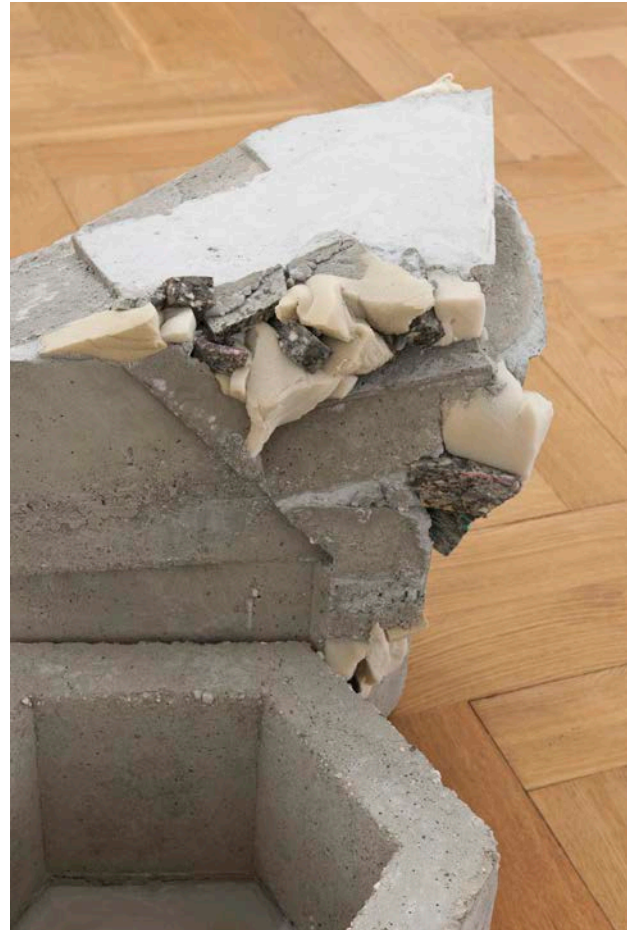
**o.T. (Istanbul)**, 2008

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 view: *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 Chaquisat 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 title "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 piece

Right: **Battle Lines 2**, 2010

fabric, yarn

49 1/4 x 74 3/4 in. (125 x 190 cm)

unique piece

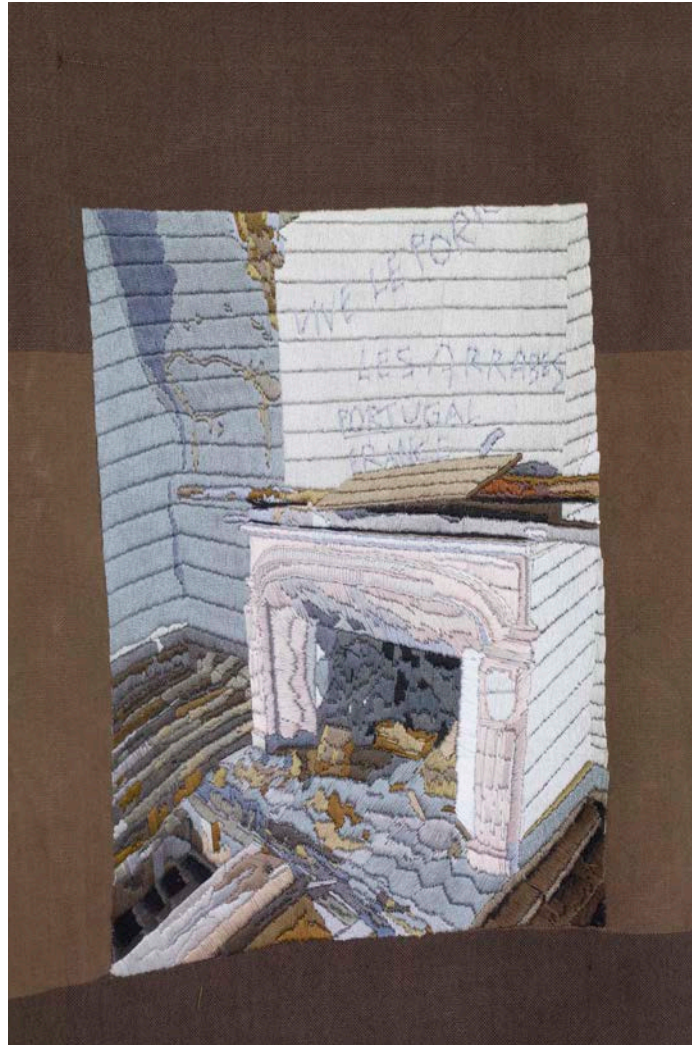
Exhibition view: *Living Rooms*, Domaine départemental de Chamarande, Chamarande, France, 2010





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 view: *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 Abe, *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 view: *Isa Melsheimer, Michael Raedecker*, Carré d'art de Nîmes,  
Nîmes, France, 2010



Isa Melsheimer

**Zwischen Gebirge**, 2009

glass, silicon

52 x 230 x 280 cm

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





Isa Melsheimer

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





Isa Melsheimer

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



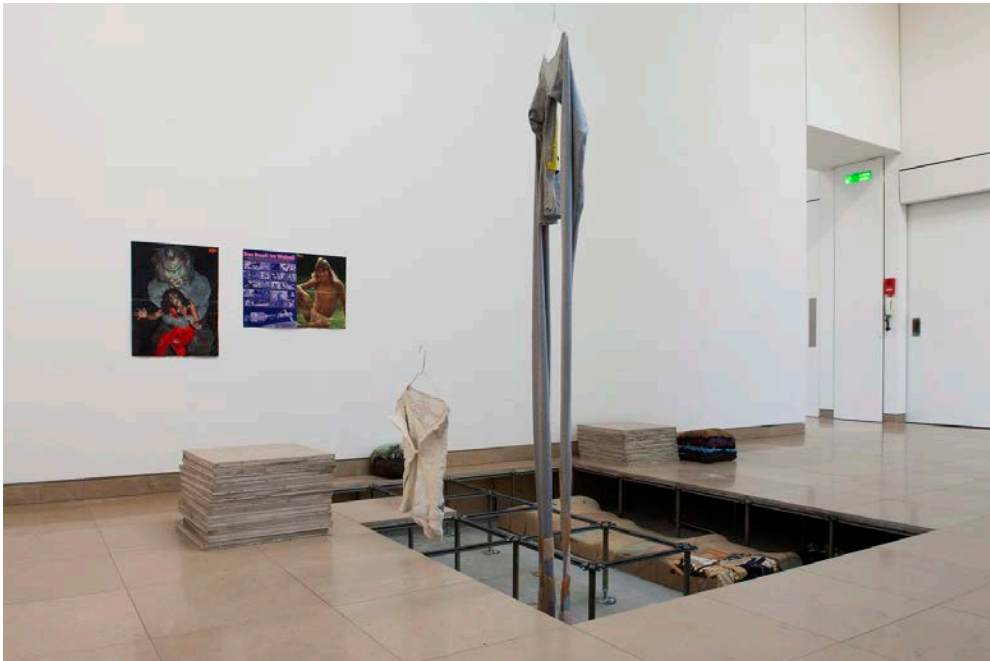
Isa Melsheimer

**Entrance**, 2010

plants, fluorescent tube

variable dimensions

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



Isa Melsheimer

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



Isa Melsheimer

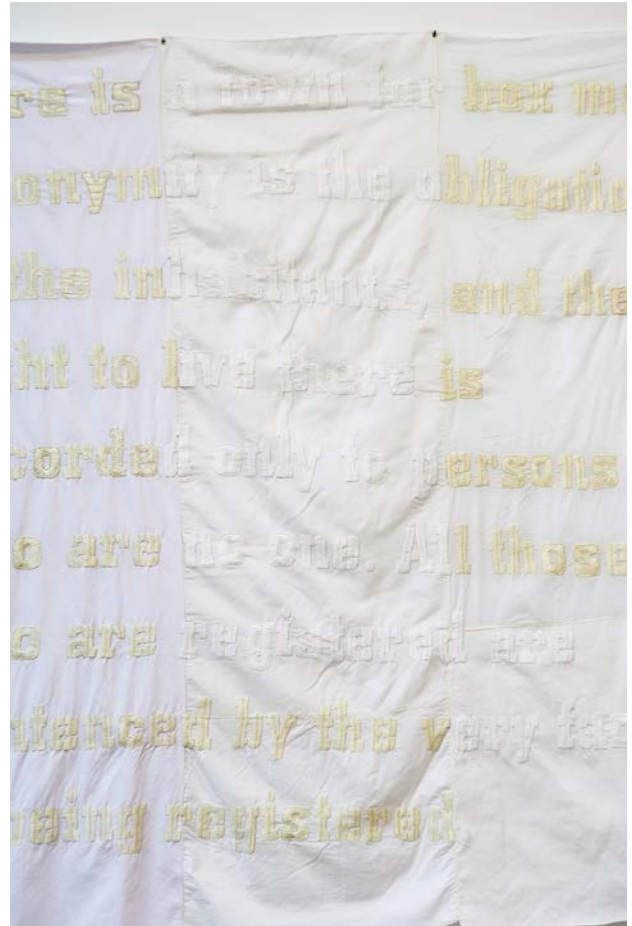
Exhibition view: *Isa Melsheimer, Michael Raedecker*,  
Carré d'art de Nîmes, Nîmes, France, 2010





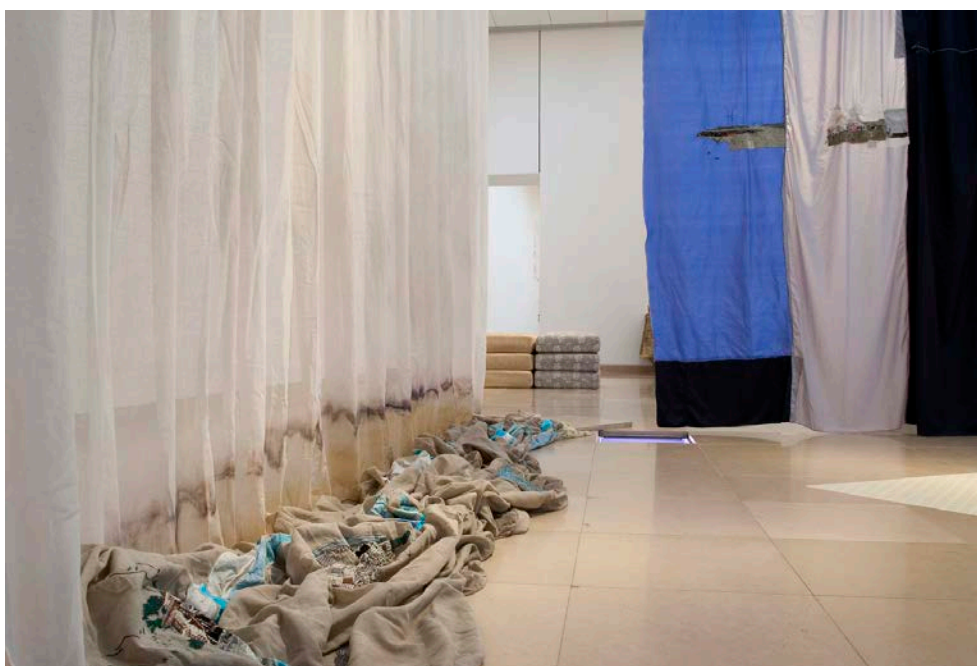
Isa Melsheimer

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 view: *Isa Melsheimer, Michael Raedecker*, Carré d'art de Nîmes, Nîmes, France, 2010



Isa Melsheimer

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



Isa Melsheimer

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





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



Isa Melsheimer

**Titty Twister**, 2009

glass, plastic, wood, fabric, rice

variable dimensions

Exhibition view: *Isa Melsheimer, Michael Raedecker*, Carré d'art de Nîmes, Nîmes, 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) <<http://www.neulicht-am-see.de>>



Isa Melsheimer  
**Terrasse**, 2009

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





sa Melsheimer  
**Terrasse**, 2009

Exhibition view: *Neulicht am See*, ein nachtaktives internationales Kunstprojekt rund um 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 Tragfunktionen 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 Bonenfantenmuseum 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 Hüseemann, 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

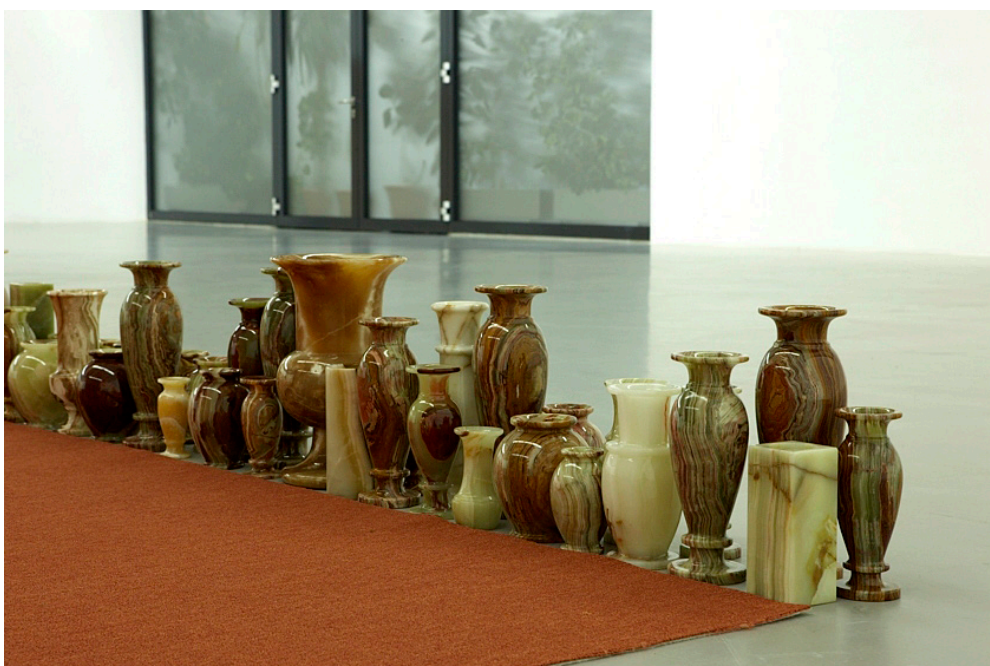
**angewittert 5**, 2008, travertin, fabric, embroidery, 170 x 220 x 20 cm

**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 view: *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 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

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, Bahnhof Rolandseck, Remagen, Germany**





Isa Melsheimer

**Eingezogene Decke**, 2008

metal, polystyrene, wood

990 x 673 cm

**Schriftzug**, 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, Bahnhof Rolandseck, Remagen, Germany, 2008



Isa Melsheimer

**Eingezogene Decke**, 2008

metal, polystyrene, 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, Bahnhof Rolandseck, Remagen, Germany, 2008



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

Exhibition view: *Fremdenzimmer*, Arp Museum, Bahnhof Rolandseck, Remagen, Germany, 2008





Isa Melsheimer

**Umzug**, 2008

6 mattresses

90 x 140 x 100 cm

Exhibition view: *Fremdenzimmer*, Arp Museum, Bahnhof Rolandseck, Remagen, Germany, 2008





Isa Melsheimer

Exhibition view: *Fremdenzimmer*, Arp Museum, Bahnhof Rolandseck, Remagen, Germany, 2008



Isa Melsheimer

**Sofa**, 2008

fabric, embroidery

120 x 230 x 52 cm

Exhibition view: *Fremdenzimmer*, Arp Museum, Bahnhof Rolandseck,  
Remagen, Germany, 2008



Isa Melsheimer

**Sofa** (detail), 2008

fabric, embroidery

120 x 230 x 52 cm

Exhibition view: *Fremdenzimmer*, Arp Museum, Bahnhof 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, Bahnhof 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, Bahnhof 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, Bahnhof 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, Bahnhof Rolandseck, Remagen, Germany, 2008





Isa Melsheimer

**Rödig**, 2008

car tyre, wood, earth, wire

Exhibition view: *Fremdenzimmer*, Arp Museum, Bahnhof Rolandseck, Remagen, Germany, 2008





Isa Melsheimer

**Rödig** (detail), 2008

car tyre, wood, earth, wire

Exhibition view: *Fremdenzimmer*, Arp Museum, Bahnhof 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

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





Isa Melsheimer

**Nr. 187**, 2007

gouache on paper

29 x 37 cm framed

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





Isa Melsheimer

**Tuch V**, 2007

embroidery, fabric

107 x 119 cm

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



Isa Melsheimer

**Tuch IV**, 2007

embroidery, fabric

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

## Hyperboloïde

*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.

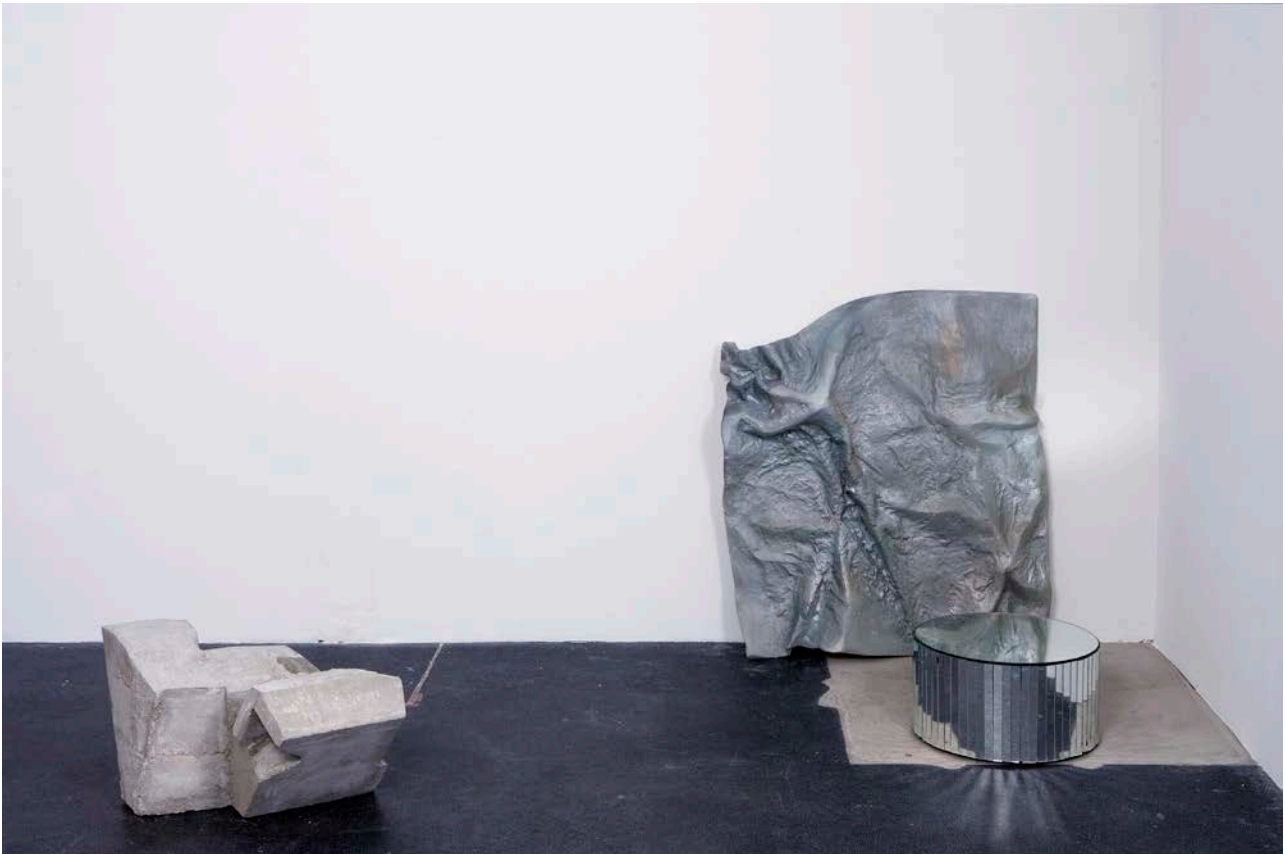
Playing with proportions and scales, Isa Melsheimer's work is founded on the combination of architectural, urban elements as well as elements from everyday life.

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

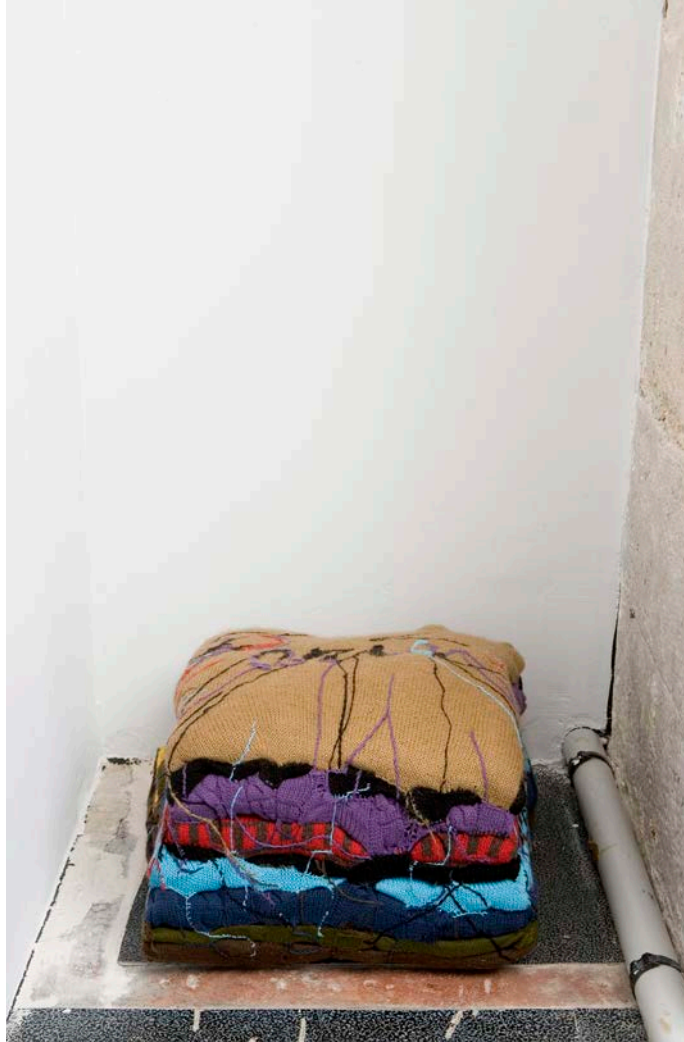
95 x 85 x 15 cm

**Landschaft Teil 2**, 2007

mirror, polystyrene

42 x 42 x 24 cm

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



Isa Melsheimer

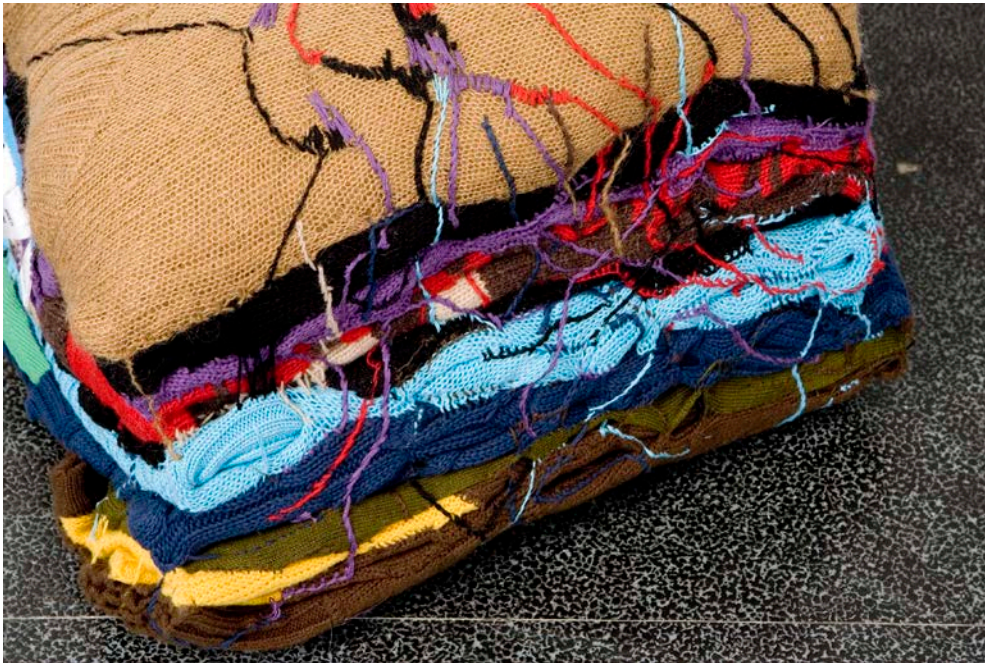
**Ohne Titel (pullover)**, 2007

wool

35 x 35 x 35 cm

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





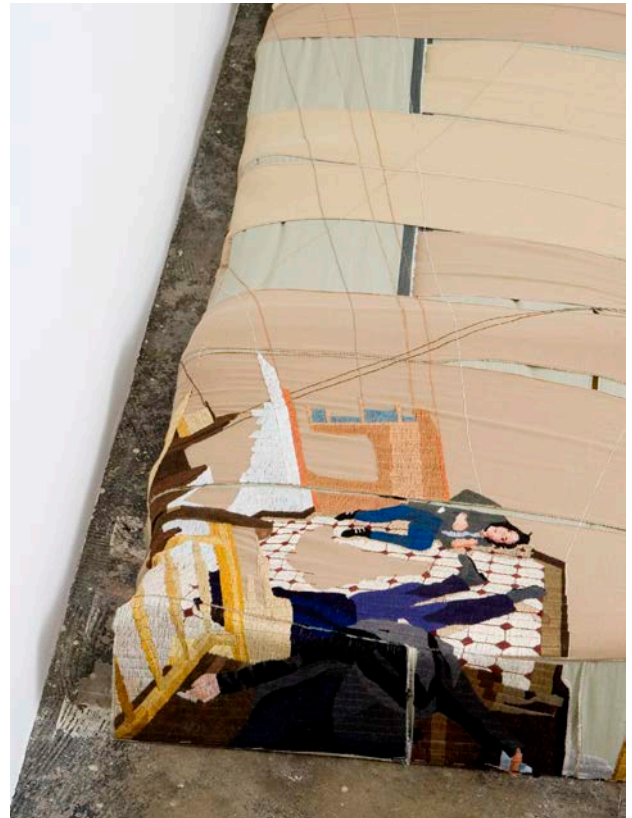
Isa Melsheimer

**Ohne Titel (pullover) (detail), 2007**

wool

35 x 35 x 35 cm

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



Isa Melsheimer

**Treppenhaus**, 2007

wood, foam rubber, fabric

60 x 186 x 20 cm

Exhibition view: *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, kreierte 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 Ausschnitthaftigkeit 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 Szenarien. 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*

**Stedelijk 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 revelatory 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 view: *M for M*, Stedelijk 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 Ardouin, 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, Jesús 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 lengths 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 lengths 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 architectural, 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 sanitary 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 view: *Das Queens hotel heisst 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 x 32 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  
Galerie Jocelyn Wolff





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 view: Galerie Jocelyn Wolff, Paris, France, 2005



Isa Melsheimer

**Berg**, 2005

wood, broken glass, silicone

40 x 40 x 40 cm

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



Isa Melsheimer

**Unfinishedbuilding**, 2005

wire screen, thread

32 x 32 x 20 cm

Exhibition view: 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 view: 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 view: *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

**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 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 view: 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**

vener 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

*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 view: Kunstverein Arnsberg, Arnsberg, Germany, 2003



Isa Melsheimer

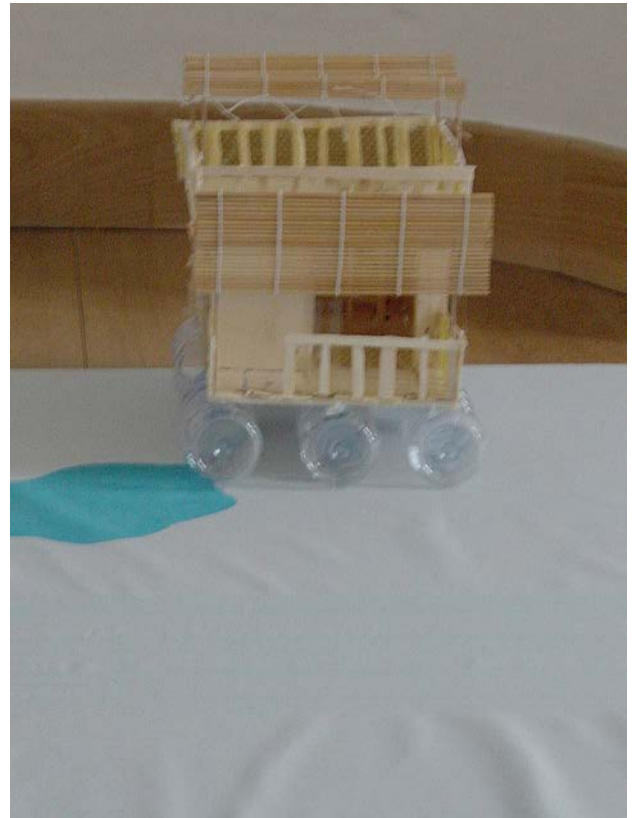
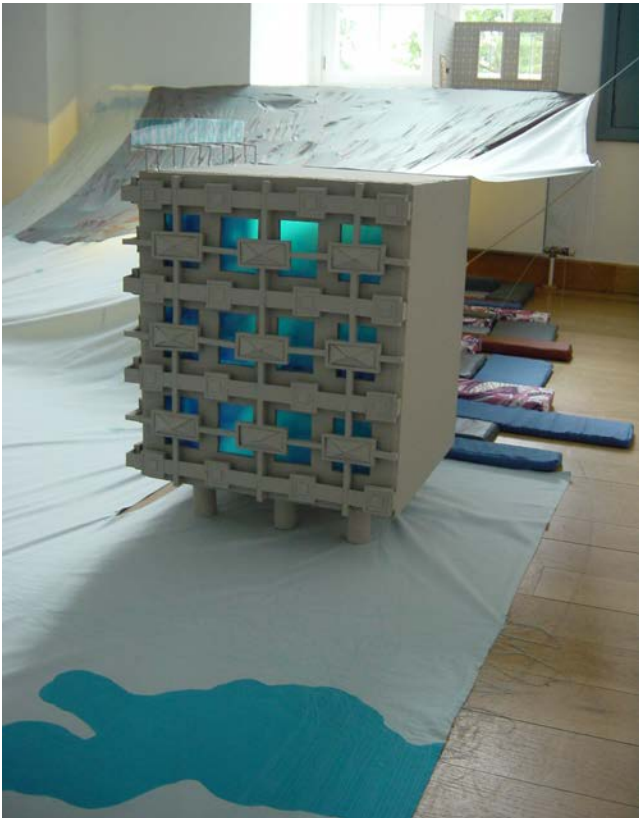
**Garten (detail), 2001**

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

**Garten (detail)**, 2001

fabric (partly embroidered with ornaments), foam rubber, paste, plastic-foam  
280 x 600 x 120 cm

Exhibition view: 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

**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



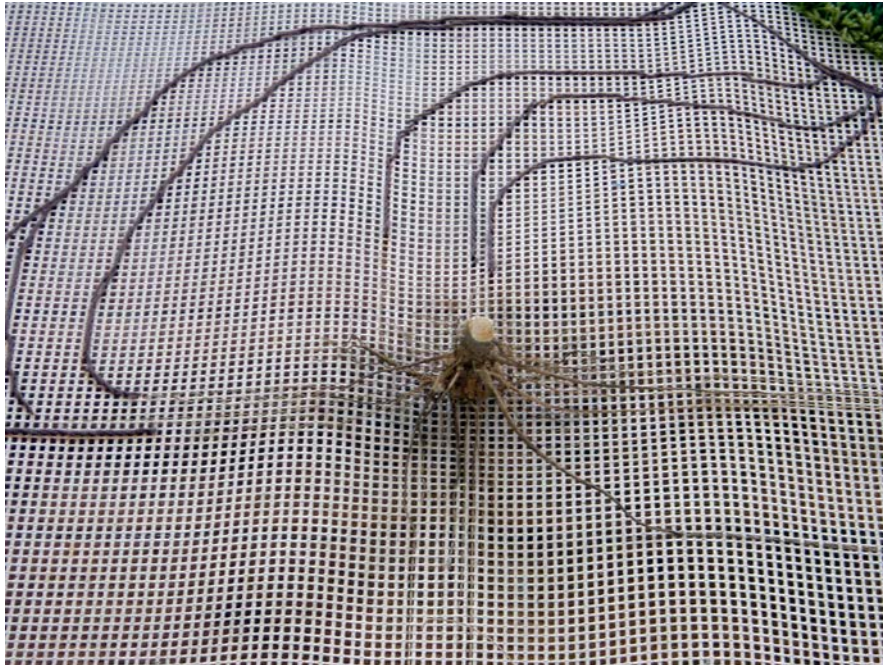
Isa Melsheimer

**Fundament (Foundation)**, 2003

wooden panel, cement, pieces of broken glass, light, reflecting foil, wool, root  
320 x 250 x 35 cm

Exhibition 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

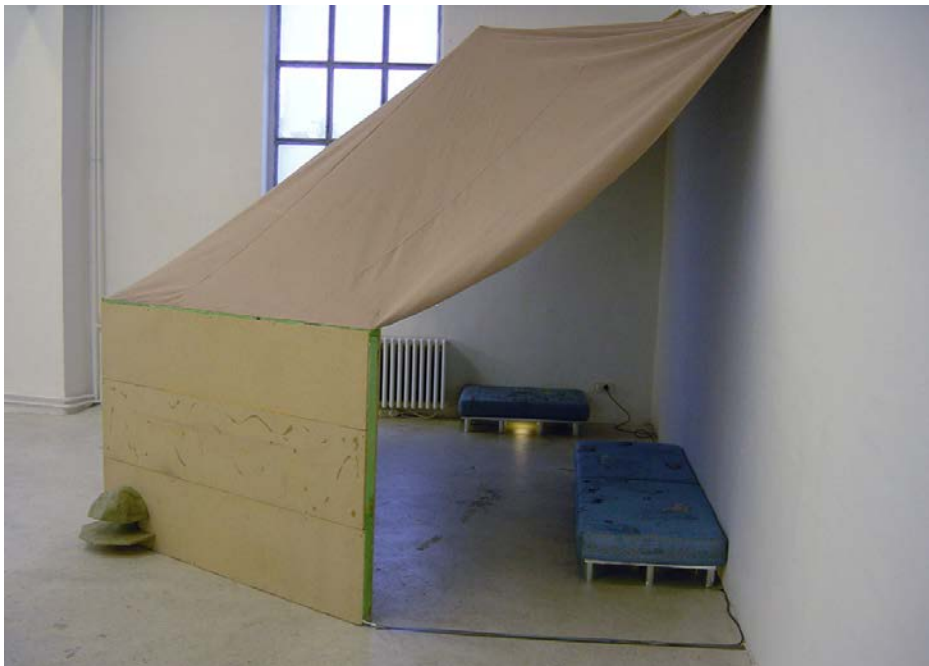
Exhibition view: Kunstverein Arnsberg, Arnsberg, Germany, 2003

# 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 view: *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 view: *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 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 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 view: *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