

EVERYTHING THAT CAN HAPPEN, DOES

MADELEINE BOSCHAN

Closed Space Stories, 12.12.2013 – 25.1.2014

Hezi Cohen Gallery, Tel Aviv

Death, be not proud, though some have called thee

Mighty and dreadful, for thou art not so;

For those whom thou think'st thou dost overthrow

Die not, poor Death, nor yet canst thou kill me.

John Donne, 1572–1631

Like a Puppenspieler overlooking the scenery, Boschan feels out the atmosphere of the site and places within her works 'deus ex machina'. Her intuition guides her through the installation process so that the influences of the site and time are incorporated in all her installations.

Madeleine Boschan's site-specific installations spread quietly, connecting ceilings, walls and floors. As her works activate space, they shape it into coexisting negative and positive forms, where the work's surrounding space is as important to the installations as the volume the individual parts of the installations assume. Like a body displacing water equal to its volume, the inner and outer form in one.

When we enter the room we find ourselves inside the sculpture. What we see is not an array

of arranged works, rather it is the connection between the parts that evokes the feeling of being encapsulated in a secret system that carries a message we thrive to identify. In the same vein we feel the space to be infinite: to be endlessly repeated in countless amalgamations. They could be connected to similar spaces in different worlds, spread around this globe, or spread around different Weltall.

When we encounter the sculptures *in situ*, we first and foremost sense their presence. We are one with the space, and we are alone in it. Indeed, these works give us most joy when we are left with them alone to interact and start a dialogue; when we are softly touching the spine, holding our palm against the breathing light, searching for the energy plug that leads to the next protagonist and helper. Steered by curiosity, we openly perceive the works not only with our mind, but also respond to the physicality of the environs with our body.

This childlike joy then suddenly submerges into helplessness as we realize what is withheld from us. If these figures are part of a larger, unlimited whole, why are we not evenly accepted as member within? Can we read the energy floating from one opposite charge to another? Or is it systematic and defined? What is the universal knowledge shared with us? Why are we unable to fathom this cosmic constellation? Do we believe in chance? Do we believe in destiny? If we believe in the past, would we be able to define the future? Predict it?

Boschan's work encapsulates a timeless quality as if we embarked onto an odyssey in space where past, present and future fold together as one. This is supported by the works' fragility, the re-occurring material and their binary color-coding, but also because of the inherent light sources. The works feed and are fed. A visitor

to these walkable rooms is insulated by this strange material and feels somehow transcended. They take him into a multi-dimensional time and a suspended universe made out of shadows and light.

The experience of unanswered questioning is what we call Ohnmacht. Like a musical syncopé, Boschán pushes the tact, transgresses the accent and therefore creates an uncomfortable irritation that energizes the room. We feel the polar energy between the individual sculptures when we enter the installation, cutting through the airy light that these vibrating works radiate into the surrounding atmosphere. They are matter. They are visible sound.

To use waste and re-classify it as high material is a concept we have come across in artists' work from the 1920s onwards, but a few have used it simply as such. Rather artists often relied on the collective connotation that the material is charged with, and the qualities which it brings into art context from its original purpose. Boschán first neutralizes the waste by using it purely for its materiality and visual qualities.

Boschán's use of waste components is something we are familiar with, seeing it many times in science fiction. Waste of an overly saturated society is given a new life after it has been abandoned and reutilized as active material. The Menschmaschine is able to express emotions and becomes a friend of the select, surviving human kind. But the pseudo functional works on display here, reveal a waste society that has no further usage for abandoned machinery, in the way waste would be utilized for another applied purpose in the "third" world. Not only by way of re-appropriating the material, her antagonists reveal a social critical reference system, it is also laid down in the entire network these works span.

Their organic-like bodies double as Richtkräfte, dynamic, silent, analog and digital energy forces, depending on their standing in the hierarchy of the artist's underlying installation system of diodes and antidotes. Sentinels and observers.

The combination of black and white stock in the works is like a binary code, and together with the use of light we encounter the duality of absence and presence—addition and subtraction. Like juxtaposing powers that activate the sculptures, they appear as analog computer-machines with an abacus to their core. Similar to a double-helix that consists of nucleotides, these sculptures comprise of a hidden code. We can feel the gravitational attraction from one body to the other.

Energy is crucial to their existence. Individually switched in their respective on-and-off-modes, they orbit around the center of their temporary universe. One key work from which the formation starts and expands into the room. Like a society they are inter-dependent, though once in a while we may spot an autonomous body.

Like society members, these Stellvertreter Madeleine Boschán creates, allow and deny us to explore their mechanisms, as if we were looking through a telescope at a perfectly created universe. We hope to decode their overall matrix, but we fail to find the key. Like in quantum physics, all possibilities are realized. Everything that can happen, does. Here in this cosmic space, we try to make out the Explanation of Everything. The Theory of Everything. We know it exists and wish to look through it into this world Boschán describes for us.

BIRTE KLEEMANN



◀ Madeleine Boschan, Bejahen Träger, 2013, mixed media, 262 x 110 x 73 cm

MADELEINE BOSCHAN (b. 1979), lives and works in Berlin.

Studied from 2000-2006 under John Armleder at the Academy of Fine Arts Braunschweig.

Selected solo exhibitions:

2014 Marburger Kunstverein **2013** Hezi Cohen Gallery, Tel Aviv / Kunstverein Heppenheim / Kunstverein Ulm **2012** Einraumhaus Mannheim / Galerie Bernd Kugler Innsbruck **2011** Gloria, Berlin / Autocenter, Berlin

Selected group exhibitions:

2013 Museo Santa Giulia, Brescia **2012** Esslinger Kunstverein / Villa Merkel, Esslingen / Kunstraum München / Museum für Konkrete Kunst, Ingolstadt / Künstlerhaus Bethanien, Berlin / b-05, Montabaur / Neue Galerie, Gladbeck **2011** Kunstverein Ulm / Art Center, Los Angeles / Hamburger Bahnhof – Museum für Gegenwart, Berlin.