

ZUSTAND STEIN / stone status

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The artists Christina Romirer, Daniel Hafner, Marit Wolters and Nadine Lemke explore the uses and appearances of stone.

Christina Romirer

creased fake marble 2022

Plaster, pigments

38 x 38 cm

Daniel Hafner

Drawing on Marble, 2018

Video, 0:30 min

Marit Wolters

Sliding (Gaisberg, Untersberg and Mönchsberg), 2021

Steel, marble powder, acrylic

50x27cm

Nadine Lemke

secret treasures 2022

yarn, fluid glass

Dimensions variable

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descriptions of condition

Folds have something soft, flowing, flexible. creased fake marble (Christina Helena Romirer) refers to the depiction of folds in marble sculptures. The pleats shown in this work are not derived from flowing textiles, but echo the folds of an everyday contemporary material: cardboard. Plaster mixed with pigments undergoes a metamorphosis from malleable to solid, ending up looking like fake marble.

In a process akin to early developmental stages of children's drawings where elementary motoric experiences and curious exploration of materials form the basis for all subsequent steps, Hafner's approach to his work is a journey that starts with an analysis of the materials and tools. In Drawing on Marble (Daniel Hafner) a line is a hand movement, an abrasion of the pencil lead, a filling in of microscopic pores on the drawing surface, an idea of a line, a nerve impulse etc. Every medium stimulates a limited array of senses, and every omission of sensory inputs creates an opportunity for deception. The doubt evoked by Hafner's cinematographic manipulation incites an attentiveness and an awareness of particular aspects of the video recording.

The planet is undergoing constant changes by the drift of tectonic plates, vulcanism and erosion due to wind and water. Sliding (Marit Wolters) picks up on this idea of stones, that seem to be a solid material, yet being smashed, moved and ground to thin powder by water and ice.

secret treasures (Nadine Lemke) deals with the permeability of stones made by core drillings. This creates cavities and stone bodies at the same time. The cores are not easy to obtain in a whole, so all individual pieces are collected. Each piece is valuable and reveals something about the nature of the stone - inclusions, events, origin, faults, density.

Text: The Artists

Concept: Nadine Lemke