



MERISTEME

Bärbel Praun | Isabell Schulte | Ömer Faruk Kaplan
Yannik Riemer | Sophia Domagała

curated by Felix Becker

Exhibition catalog

GALERIE
HEIKE
STRELOW

MERISTEME

Bärbel Praun | Isabell Schulte | Ömer Faruk Kaplan

Yannik Riemer | Sophia Domagala

5 July – 30 August 2024



The term 'meristems' (Meristeme) originates from botany and refers to an area of tissue in plants that is associated with their growth. Meristematic cells are undifferentiated, theoretically capable of unlimited reproduction and are transferred as primordial cells to other parts of the plant in order to develop roots, shoots, leaves or flowers. In a figurative sense, the title thus refers to the area of artistic work that represents the approximate and inexhaustible, while the creative, inventive process results in individual works of art.

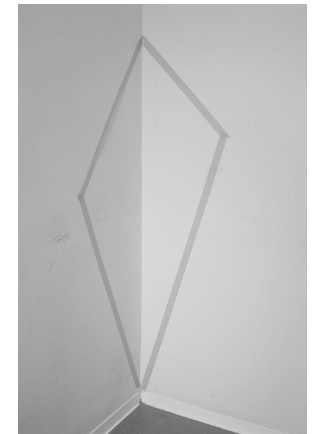
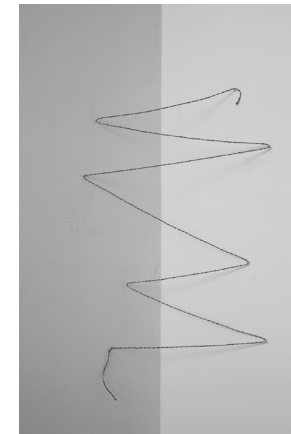
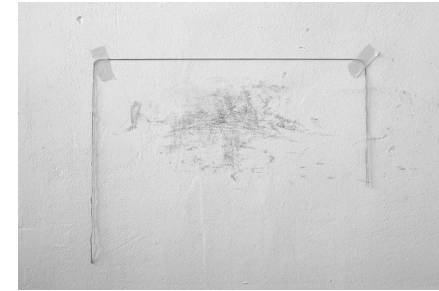
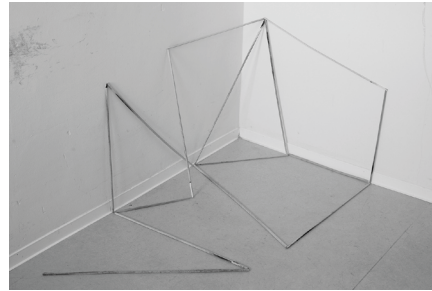
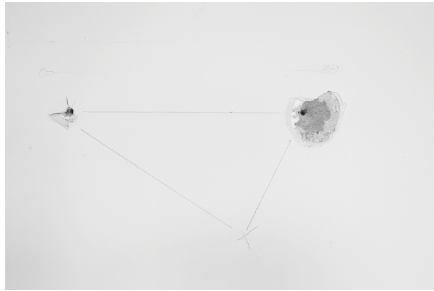
The exhibition *MERISTIME* presents five artists from Munich, Hamburg and Berlin who systematically reflect on the medium in which they work and the materials they utilise. In photographic, painted, graphical and sculptural works, surprising references to the exhibition title become apparent. The five positions encounter each other on the levels of focus, pictorial means and reduction to essential materials, without committing themselves entirely to abstract or minimalist concepts. On the contrary, their visual worlds flourish, sprout and overlap - within their respective self-created logic.



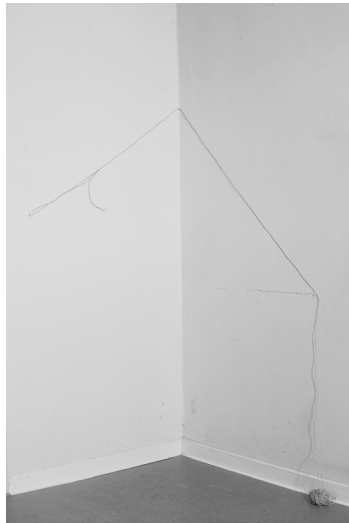
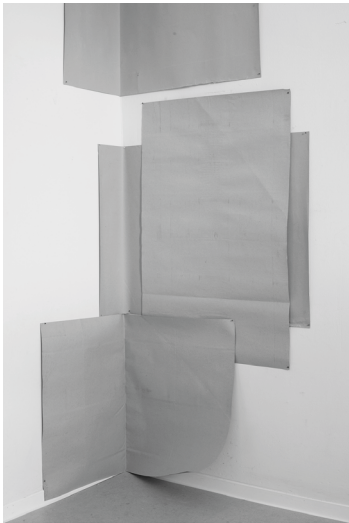
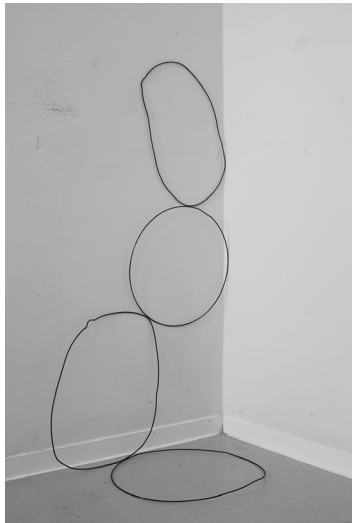
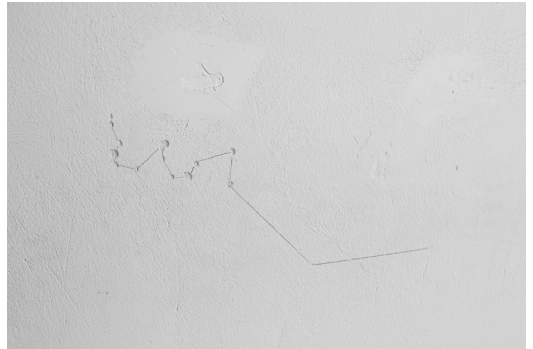
BÄRBEL PRAUN

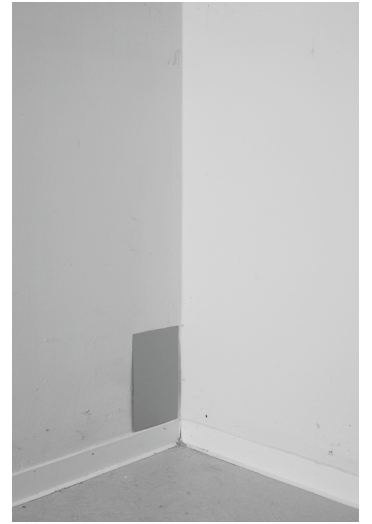
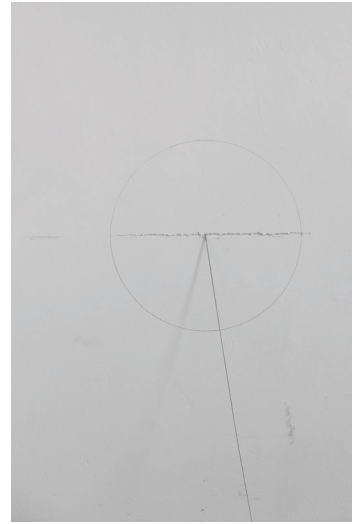
The office figures (2020) by Bärbel Praun are a series of 27 photographs that utilise the means of installation, collage, painting, drawing and sculpture to capture their subjects. For almost two years, the artist photographed in-situ installations in a temporary 15m² studio in Hamburg-Rothenburgsort. The merest traces on the bare walls of a former customs office were traced with pencil lines, materials that she brought with her or were found there were draped, strings were stretched or shapes were painted with emulsion paint. Using the medium of photography, Praun transforms these site-specific interventions into independent images in which the studio space recedes almost completely and fades into an expanded pictorial logic. Similar to a picture puzzle, the office figures switch back and forth between photographs of spatial situations, abstract paintings or drawings. The sculpted pieces display various characteristics, such as leaning, bending, floating, curving or stretching - like individual, specialised cellular bodies from the conceptual meristematic space of the studio.





Bärbel Praun
office figures, 2020
Fine Art Print on Hahnemühle Photo Rag, framed
each 29,7 × 21 cm, Edition of 3 + 2 AP







Bärbel Praun
Pellicola, 2022/2024
Ribbon, pins, mirror tiles
Dimensions variable

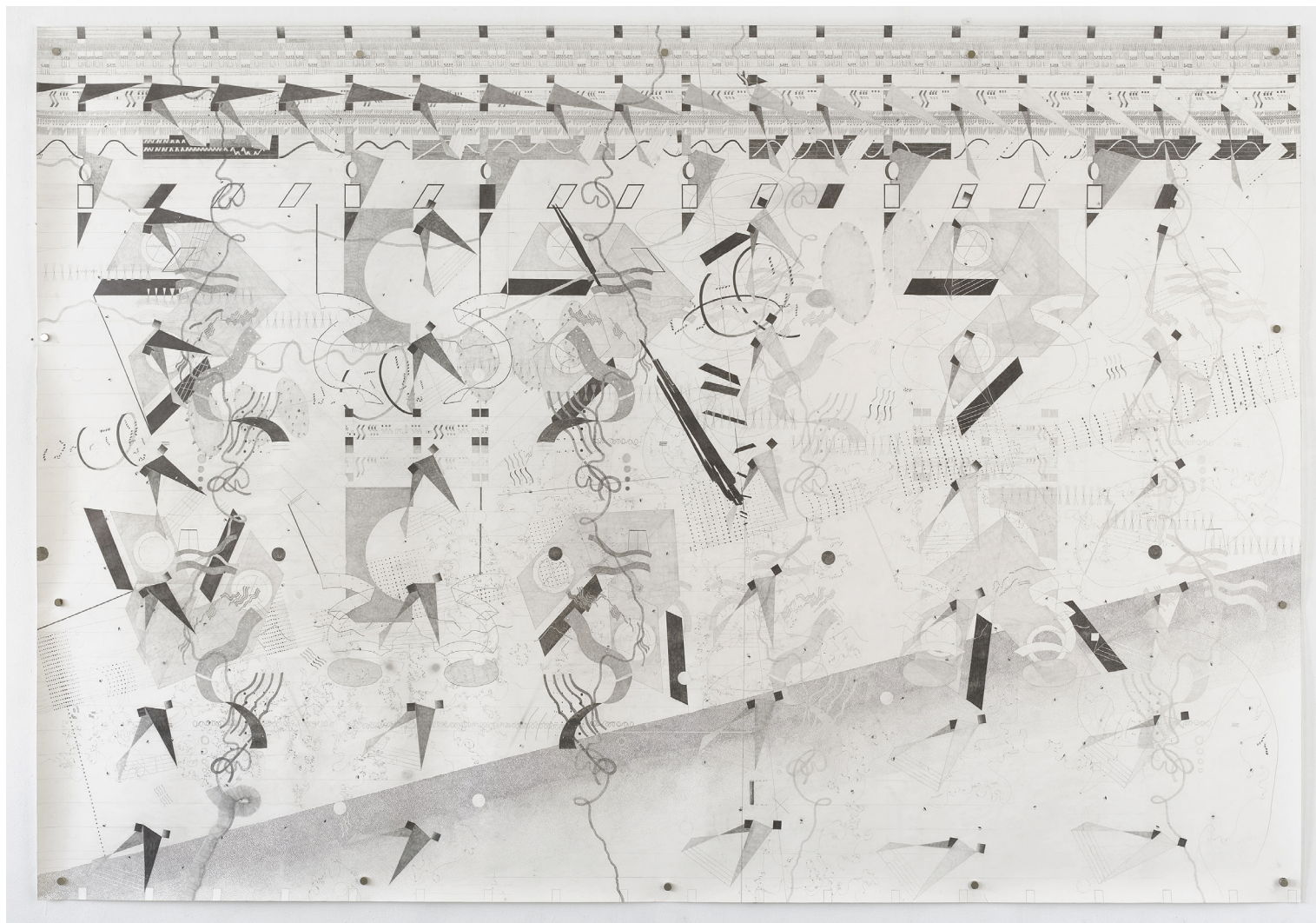






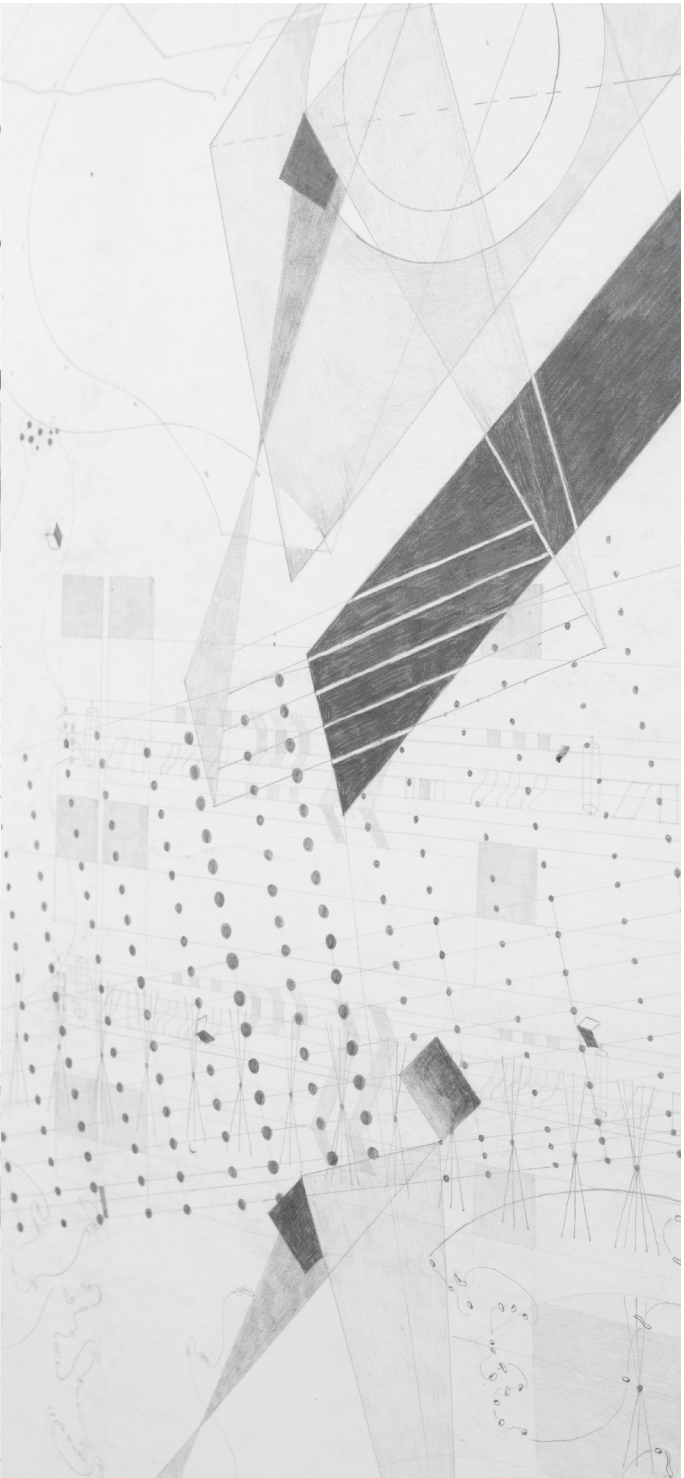
ISABELL SCHULTE

In the large-format drawing part IV (2019) by Isabell Schulte, repetition, change and singularity are in a particular state of tension. The artist has used her pencil to create countless different repetitions of shapes and lines on the larger-than-life-sized sheet of paper, creating the impression of a description of movement with only minimal changes within their linear arrangement. Like a flip-book, except that in Schulte's work all the pages can be seen at once at a glance. A huge cellular basin in which everything is changing at the same time. The viewer's eye is invited to immerse itself in the drawing and read it, as it were, from left to right, from right to left, from top to bottom, from bottom to top or across, as a story of forms and symbols. This also creates a phonetic dimension - Schulte's work is like an highly complex graphic notation for an immense orchestra.



Isabell Schulte
Part IV, 2019
Pencil on paper
218 × 316 cm







ÖMER FARUK KAPLAN

Territorial Monuments (2024) is the name Ömer Faruk Kaplan has given his rectangular concrete castings, which have a sculptural, almost architectural appearance thanks to their resolutely placed, geometric incisions and carvings. Mounted on the wall, they also immediately take on a painting-like quality, as their surfaces display slightly different colour nuances. Kaplan reinforces the focus on the surface by placing vinyl strips in the moulds, which leave narrow grooves on the concrete. These are often only visible on the finished work when the light refracts off the surface in a certain way. Minimalist, graphic reliefs, which repeatedly withdraw from the viewer's gaze, cover a material that symbolises oversize, hardness and consistency like almost no other.

In contrast, the exhibition features the work Line (2022), which consists of two plasterboards, each of which has a striking vertical line running through it. Hanging one above the other in an offset position, the lines become a connecting element that emphasises both the relationship between the two parts and the space between them - another gap that merges into the architecture of the gallery space. And so it becomes clear that Kaplan's works are space-related. Consisting of materials that are used in an architectural context, they become points of reference through artistic placement, engaging in a symbiotic relationship with the exhibition space by embracing, reflecting and realigning it.



Ömer Faruk Kaplan

Line, 2022

Alabaster plaster, pigment, glue, acrylic varnish

2 part work, each 36 × 26 × 2 cm



Ömer Faruk Kaplan
Territorial Monument, 2024
Cast concrete, acrylic lacquer
30 × 21 × 2 cm



Ömer Faruk Kaplan
Territorial Monument, 2024
Cast concrete, acrylic lacquer
30 × 21 × 2 cm



Ömer Faruk Kaplan
Territorial Monument, 2024
Cast concrete, acrylic lacquer
40 × 30 × 3,5 cm



Ömer Faruk Kaplan
Territorial Monument, 2024
Cast concrete, acrylic lacquer
21 × 15 × 3,5 cm



Ömer Faruk Kaplan
Spot, 2023

Alabaster plaster, pigment, vinyl glue, acrylic lacquer
16 × 10 × 3 cm



Ömer Faruk Kaplan
Spot, 2023

Alabaster plaster, pigment, vinyl glue, acrylic lacquer
12 × 12 × 3 cm



Ömer Faruk Kaplan
Spot, 2023

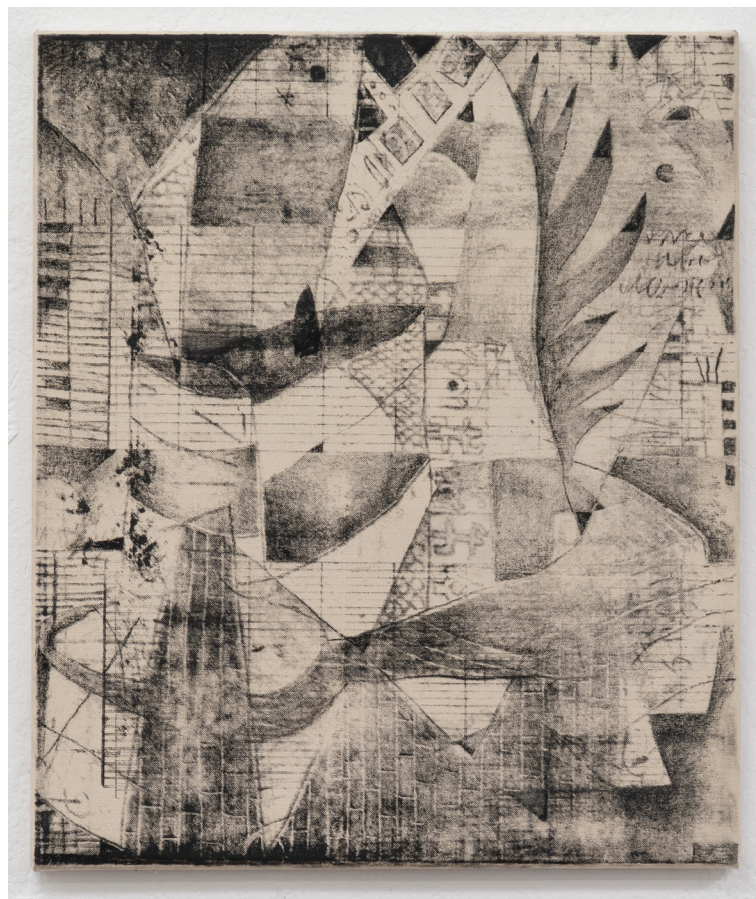
Alabaster plaster, pigment, vinyl glue, acrylic lacquer
10 × 7 × 3 cm



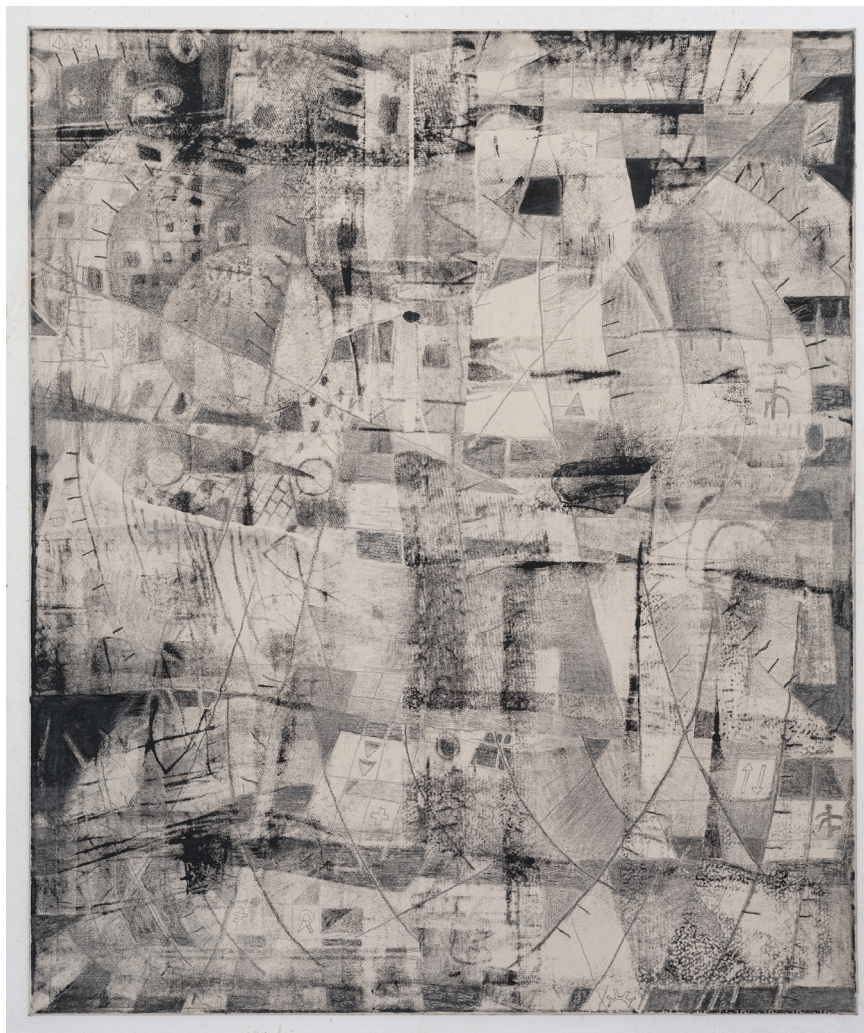


YANNIK RIEMER

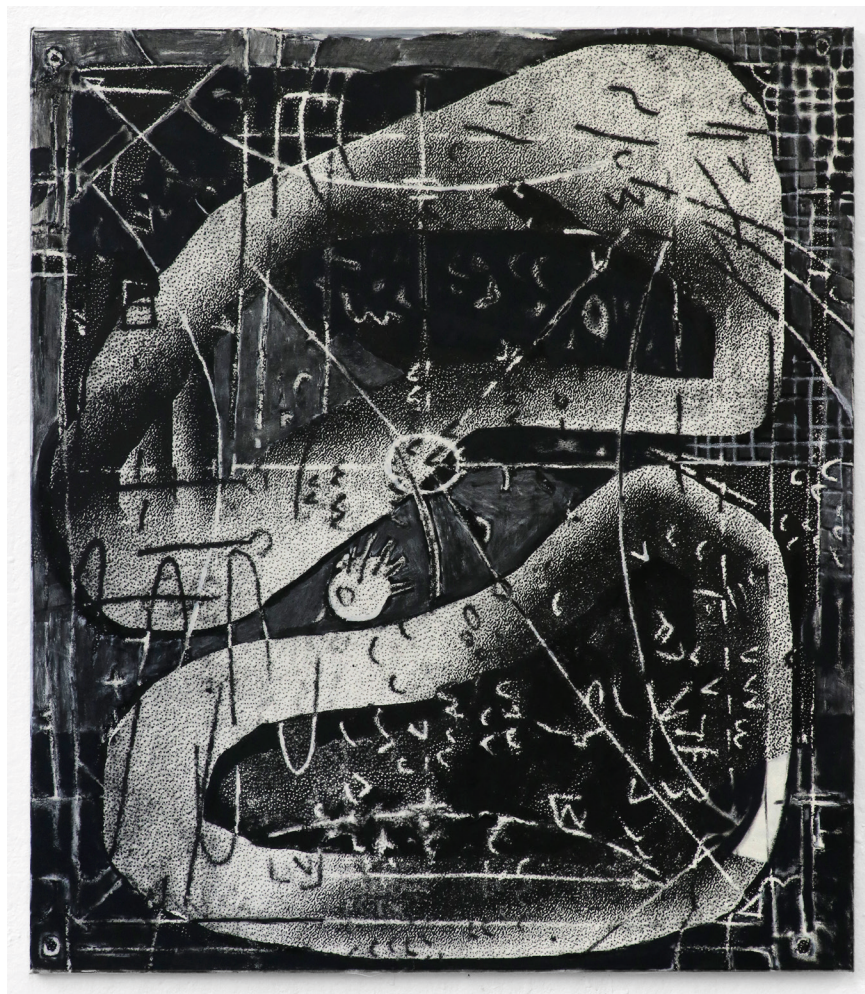
For his drawings of the series Cave Canem (Code 1) (2023), Yannik Riemer has developed his own cryptographic typeset, whose characters can mean either individual letters or entire words. On most of the sheets, individual characters are large and centred, as if they were suggesting a main theme or the title of a story. Smaller characters are distributed individually, arranged in rows or can be seen as continuous text, which is then usually overlaid in large parts by other pictorial elements. It is therefore not only the cryptographic system itself that achieves the encryption. Riemer's cryptographic writing is based in a realm that is already multi-layered and convoluted. In his pencil drawings, the artist works with transfer and carbon copy processes, which is why the works are often treated to a similar degree on both sides. Looking at the works that predate the series of drawings, Cave Canem (Codex 1) (2018), Exemplum III (2019) and (sic!)(raw) (2022), the seamless transition to a formal language of ciphers becomes apparent. Riemer's drawings can be seen as a singular vast fabric that can differentiate itself into a wide variety of contexts.



Yannik Riemer
(sic!)(raw), 2022
Acrylic and chalk on canvas
60 × 50 cm

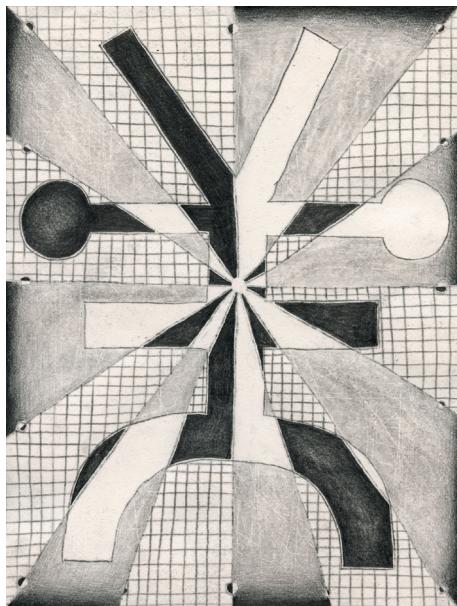


Yannik Riemer
Cave Canem (Exemplum III), 2019
Acrylic and chalk on canvas
120 × 100 cm



Yannik Riemer
Cave Canem (Codex 1), 2018
Acrylic on canvas
120 × 105 cm





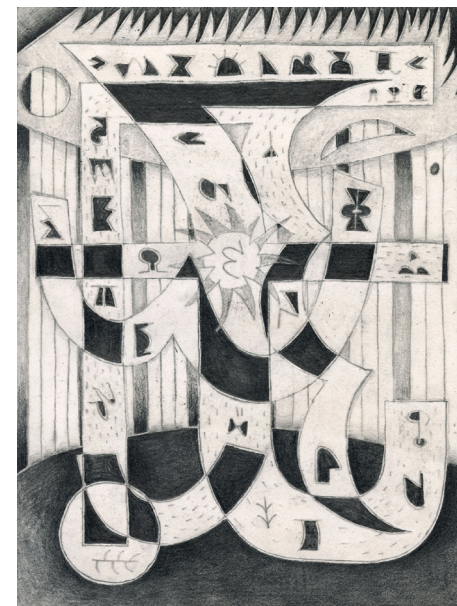
Yannik Riemer
Cave Canem (Code 1) (12), 2023
Pencil on paper
27,7 × 21 cm



Yannik Riemer
Cave Canem (Code 1) (10), 2023
Coloured pencil and pencil on paper
27,7 × 21 cm



Yannik Riemer
Cave Canem (Code 1) (16), 2023
Pencil on paper
27,7 × 21 cm



Yannik Riemer
Cave Canem (Code 1) (13), 2023
Pencil on paper
27,7 × 21 cm



Yannik Riemer
Cave Canem (Code 1) (15), 2023
Pencil on paper
27,7 × 21 cm



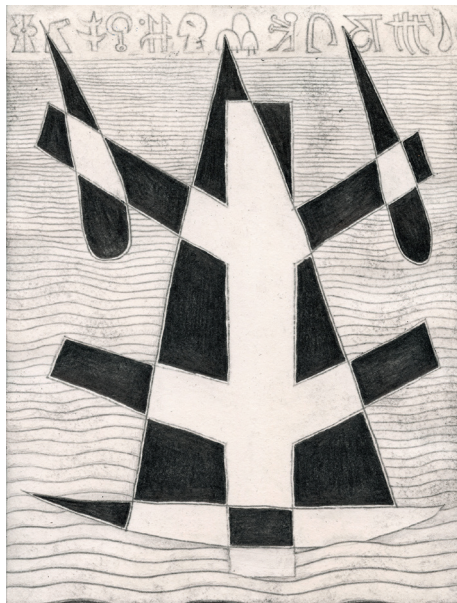
Yannik Riemer
Cave Canem (Code 1) (9), 2023
Pencil on paper
27,7 × 21 cm



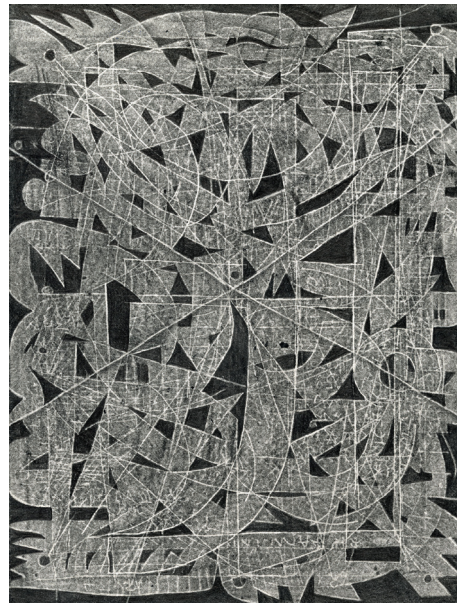
Yannik Riemer
Cave Canem (Code 1) (19), 2023
Pencil on paper
27,7 × 21 cm



Yannik Riemer
Cave Canem (Code 1) (20), 2023
Coloured pencil and pencil on paper
27,7 × 21 cm



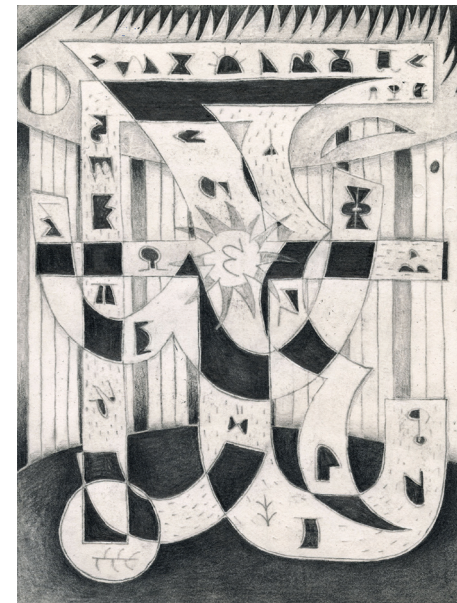
Yannik Riemer
Cave Canem (Code 1) (8), 2023
Pencil on paper
27,7 × 21 cm



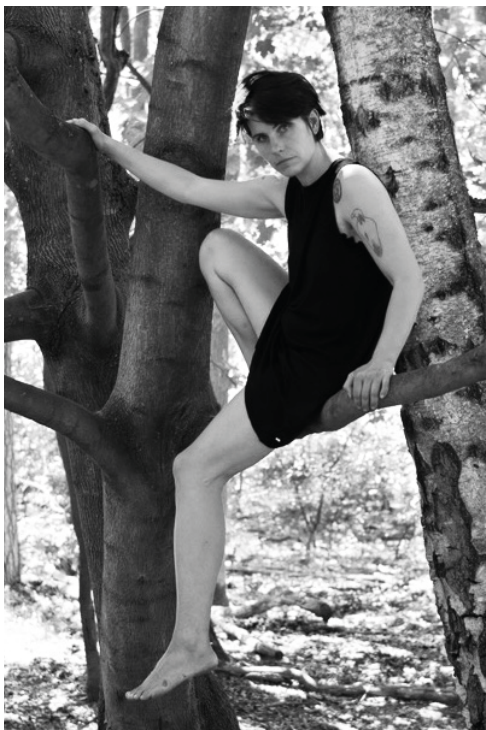
Yannik Riemer
Cave Canem (Code 1) (7), 2023
Pencil on paper
27,7 × 21 cm



Yannik Riemer
Cave Canem (Code 1) (17), 2023
Pencil on paper
27,7 × 21 cm



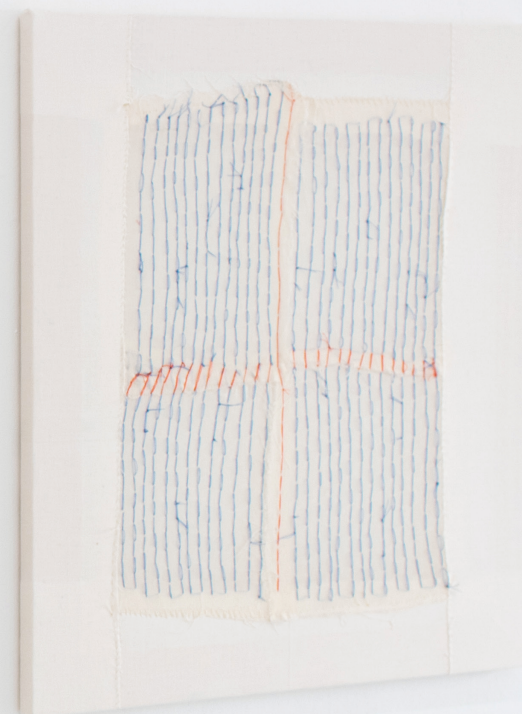
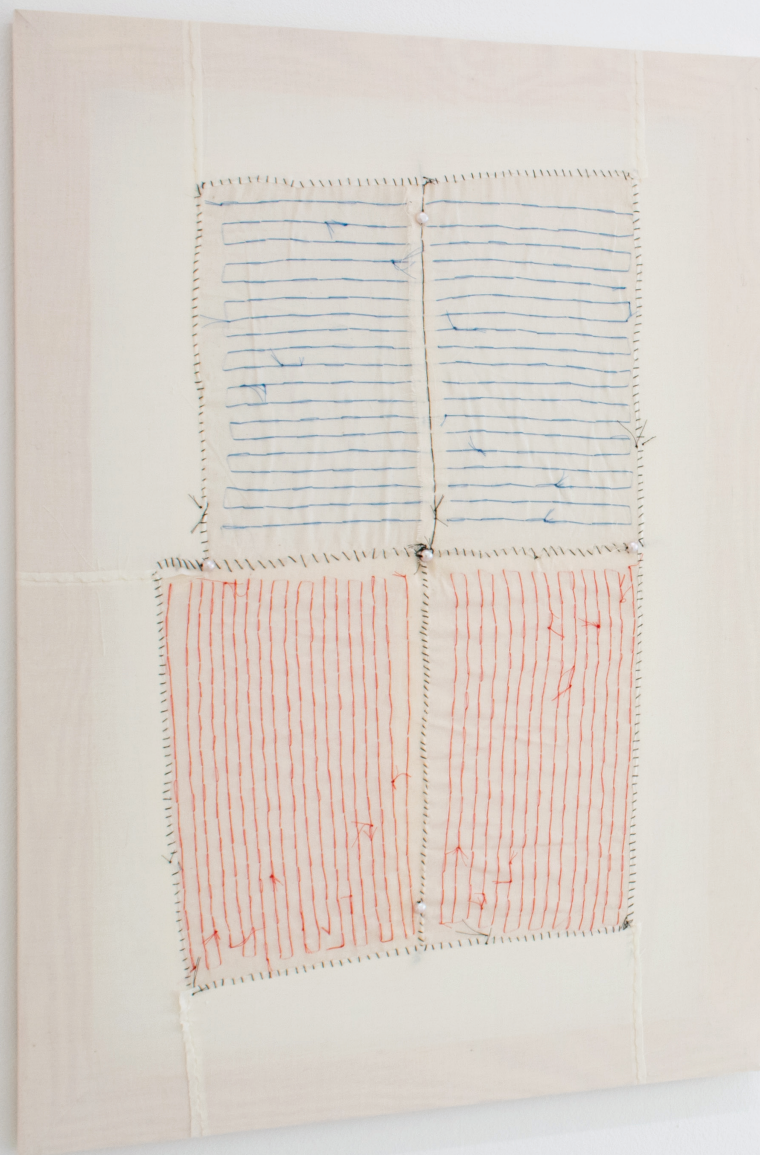
Yannik Riemer
Cave Canem (Code 1) (3), 2023
Coloured pencil and pencil on paper
27,7 × 21 cm



SOPHIA DOMAGAŁA

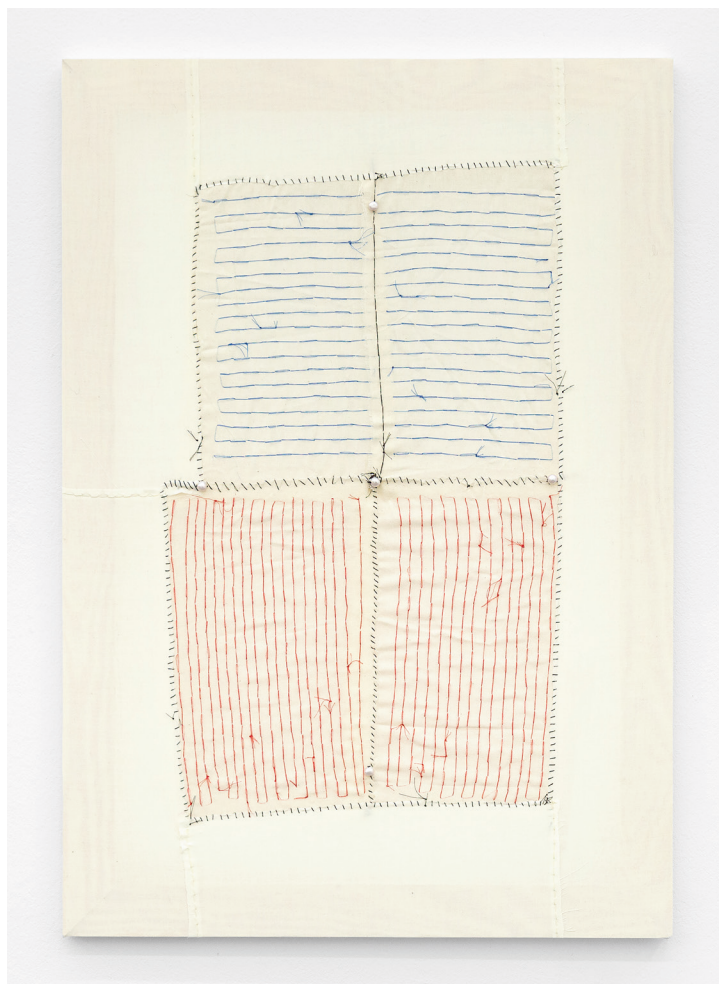
In this exhibition, Sophia Domagała showcases works on canvas in which the frame's fabric itself is utilized as a pictorial element. By sewing together different, partially transparent fragments of cloth, the artist creates a variety of surfaces as well as graphic lines from the nylon threads that keep the scraps together. Domagała also deliberately uses the threads as independent, image-defining components, as the titles of *Lines in a Square* (2023) or *Blue Lines with some Red* (2023) make apparent. *Free* is not to be interpreted in the sense of either arbitrary or ornate - the strings are strikingly often found in parallel verticals, which run through the sewed images as silent protagonists. Due to this structuring of the pieces, references to works from the art history of abstract paintings come to mind, but are contrasted by the technique of sewing and its playful use.

Domagała also incorporates drawings by her daughter into some of the works (*Tower of Love* (2023), *Red Heart on a Hat* (2023), *Kiss* (2023)), thus creating a personal and narrative level. Given their transparency and brightness, Domagała's works appear lightweight at first glance, but are equally multi-layered paintings that emphasise the body of the canvas through the use of fabric as a painterly medium. They become habitats for references to the history of painting, but also for spontaneous, playful inspirations.





Sophia Domagala
Tower of Love, 2023
Acrylic, colour pencil, untreated canvas, nylon
55 × 37,5 cm



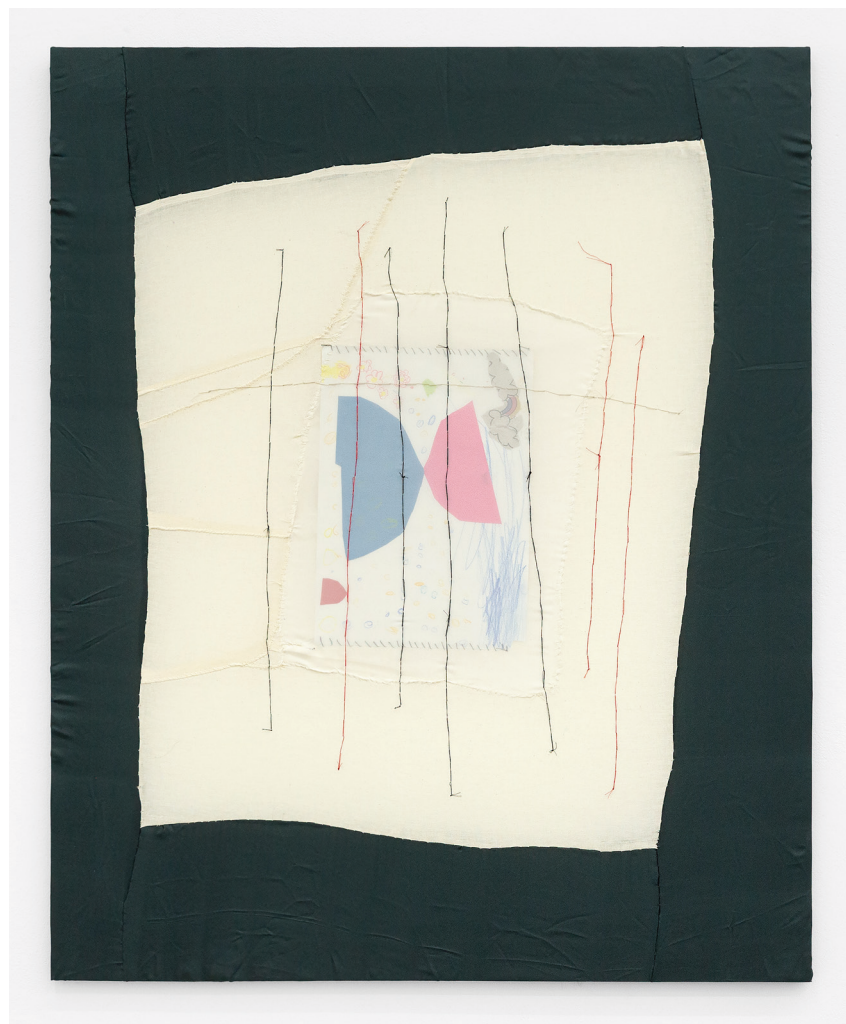
Sophia Domagala
Lines and Pearls, 2023
Untreated canvas, nylon, pearls
65 × 45 cm



Sophia Domagala
Blue Lines with some Red, 2023
Linen, untreated canvas, nylon
49 × 44 cm



Sophia Domagala
Lines in a Square, 2023
Linen, untreated canvas, nylon
80 × 71 cm



Sophia Domagala

Kuss, 2023

Colour pencil, linen, untreated canvas, nylon, paper, fabric

92 × 75 cm



Sophia Domagala
A Red Heart on a Hat, 2024
Acrylic, linen, untreated canvas, nylon, watercolour, paper
68,4 × 53,4 cm

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GALERIE
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GALERIE HEIKE STRELOW
Lange Straße 31
D-60311 Frankfurt am Main
+49 (0) 69-48 00 544-0
info@galerieheikestrelow.de
www.galerieheikestrelow.de