Leaping Over a Bush to Surprise a Quail

Opening reception: Monday 1st February, 2016, 6 – 10 pm
Until: Monday 29th February, 2016

On the last day of the exhibition, Monday 29th February, 7:00 pm, we will be presenting the new novel “One Helluva Hole” with a reading by artist and author Jérémie Gindre

Chert, Skalitzerstr. 68, 10997 Berlin

with:
Alejandro Almanza Pereda, Jérémie Gindre, Rodrigo Hernández, Heike Kabisch, Katharina Kiebacher, Zora Mann, Rallou Panagiotou, Vanessa Safavi, Tyra Tingleff

A leap year is a year containing one additional day, inserted into the normal calendar to avoid the slipping of seasons and regulating the ordinary administration of time.
In some traditional cultures the leap year is considered unlucky, in some others it was the only year in which woman could ask a man in marriage. In others a marriage in a leap year would be considered unfortunate.

The normal course of life is often – or even always – affected by changes in the calendar, solar system, seasons and extraordinary events.

The group show Leaping Over a Bush to Surprise a Quail takes place from February 1st to February 29th, it opens on a Monday and closes on a Monday. It follows its own special calendar and presents nine artists, known or unknown to the gallery program, whose works create an unusual circumstance into the year program. It is a show out of schedule, taking over this special leap month.

The exhibition title is an extract from the new novel book One Helluva Hole, by Jérémie Gindre, which will be presented as the artist’s contribution to the exhibition. This decision remarks the double activity of the artist and author, whose work swings between visual art and writing, where one complements the other: “That wasn't quite all. When people hear this story they usually think it ends there. But as we know, things rarely finish in one hit” (from One Helluva Hole, Jérémie Gindre).

This Novella is one of the outcomes of a residency the artist undertook in 2011, at the Swiss Center for Affective Sciences, University of Geneva, where he studied the effects of brain damage in Neuroscience. Focusing on the emotional side of experiences and how this affects human behavior and society, this short fictional writing describes the vicissitudes of Bill Ronson, whose life changed dramatically after a terrible accident that perforated his brain.

It is this inexplicable mix of feelings, together with the occasion of an extra day - extra chance - in the year, that gave motion to the exhibition, where different artists present works somehow connected with the idea of emotions, experiences, sensitivity and personal perceptions.

Alejandro Almanza Pereda’s work presented in the exhibition Taking the lid off is a black and white photograph. It is part of a big series of prints documenting actions in water tanks. Thanks to the different buoyancy of objects underwater, Almanza assembles surreal environments and compositions, whose mechanisms remain obscure and let the public wander between the absurdity of the scene and the realistic visual impact given by the quality of the photo.

Rodrigo Hernández shares the idea of fragile equilibrium and delicacy similar to Almanza’s approach, resulting in a subtle tension between the material and its use. One of the two works presented in the show, Moonlight, is a rice paper sculpture hanging on the wall. As many of his projects, the piece remains very evocative and cryptic, bringing a vague recollection of memory and imaginary that one is free to clip together with his own personal experience.
Heike Kabisch’s sculpture Kelim offers another figurative element. A risqué self-portrait of the artist standing in a provocative position, the sculpture hides within a glass cabinet like a disturbing presence winking at the whole exhibition.

Katharina Kiebacher’s ceramic objects lay on the floor of the space. An abstract-anthropomorphic composition holds up geometric sci-fi photographs, stating her interest in the tradition of photography as well as abstract painting and monochrome colour fields. All together her work appears in the exhibition as an architectural landscape, whose imaginary presence embraces the same ambiguity and vagueness.

Zora Mann’s presence is much more figurative but no less blurry. A surreal scenario typical of her work, where different references emerge: tribal art, African decorations, intuitive patterns, subconscious and dreamy-like images, colourful motives, ornamentals models, all stylized and arranged together into this symbolic oil painting.

Rallou Panagiotou creates three-dimensional forms and plastic installations, again providing a moment dedicated to the private memory and experience of the viewer. In her sculptural topologies, assembled from highly mediated fragments of built and natural environments, anatomised commodities and traces of gestures, Panagiotou looks at modes of display, conduct and self-presentation within the ever changing notions of leisure and luxury.

Vanessa Safavi’s project Each colour is a gift for you presents a series of exotic taxidermy birds, laying on oval pedestals. The piece articulates the contradiction of Western passion for exoticism and its obvious outcomes of failure, fatality and disillusion. Their nature is completely removed, to give place to an abstract display of colours and the shameful emotions originated by their presence.

Tyra Tingleff’s big painting Crimson complements this idea, closing the whole exhibition concept with a celebration of powerful and colourful abstraction, where layers and gestures remain clearly visible, bringing the viewer inside a surreal, metaphysical scenario.

Jérémie Gindre (b. 1978 in Geneva, Switzerland) lives and works in Geneva.

To date, he has published around twelve books of different forms - novel, short stories, essay, diary, graphic novel, photo story - and put together numerous exhibitions with drawings, sculptures and texts. His works clearly show his interest in geography and history, and focus in particular on questions in the domains of geology, archaeology, conceptual art, neuroscience, apiculture and tourism. His works have been presented at the Kunsthaus Baselland, the Kunstmuseum Thun, the Museo de Arte Moderno in Buenos Aires, the Kunsthalle Fri-Art in Fribourg and at the Centre d’art contemporain La Criée in Rennes, among others. He has been published by Fink, Boabooks, Rollo Press and Moto. Upcoming solo show “Camp Catalogue” at LA KUNSTHALLE – Centre d’Art Contemporain Mulhouse.

Katharina Kiebacher (b. 1974 in Freising, Germany), lives and works in Berlin.


Zora Mann (b. 1979 in Amersham, United Kingdom), lives and works in Berlin.


Heike Kabisch (b. 1978 in Münster) lives and works in Berlin.

She studied at Kunsthakademie Münster and graduated at the Glasgow School of Art, with a Master of Fine Art. Her work has been exhibited in several solo and group exhibition in Europe, including locations such as Wewerka-Pavillion, Münster; Nomas Foundation, Rome; MACRO – Museo d’Arte Contemporanea Rome; Kunstverein Langenhagen; Museum voor Moderne Kunst Arnhem; Tramway, Glasgow; Cornerhouse, Manchester; Kunstverein Mönchengladbach; Kunsthalle Bremen; The New Art Gallery Walsall, Birmingham; Club Row, London; Cornerhouse, Manchester; Kunstmuseum Baden, Solingen, among others.

Rodrigo Hernández (b. 1983 in Mexico City, Mexico) currently lives and works in Basel, Switzerland as a resident in the Laurenz-Haus Stiftung. His work has been exhibited at Kunsthalle Basel; Museo del Chopo, Mexico City; Bonnefantenmuseum, Maastricht; Elizabeth Foundation of the Arts, New York; NuMU - Nuevo Museo de Arte Contemporáneo, Guatemala City; David Roberts Art Foundation, London; Supplement Gallery, London; Parallel, Oaxaca; FRAC Marseille; Galerie Fons Welters, Amsterdam; Kunsthaus Baden-Baden; Walker Art Center, Minneapolis; Kunstverein Freiburg and the Museo de Arte Moderno in Mexico City, amongst others, and is featured in public collections in Switzerland, Portugal, Mexico, Germany, Holland and Sweden. Upcoming solo exhibitions at Kurimanzutto, Mexico City and Kim?, Riga.

1. Rallou Panagiotou
*Twice Solid (Zenith Gold)*, 2015
Aluminium cast, Citroen car paint

2. Rallou Panagiotou
*Tranquil & Unbroken (Extreme Blue)*, 2015
Aluminium cast, Renault car paint.

3. Heike Kabisch
*Kelim*, 2010
Wood, carpet, jesmonite, glass, neon light

4. Alejandro Almanza Pereda
*Taking the lid off*, 2015
Digital print on aqueous paper

5. Katharina Kiebacher
*Smiling Objects, Friends of Time (Floor group)*, 2016
2 double-sided mounted C-Prints, glazed ceramic

6. Jérémie Gindre
*One Helluva Hole*, 2015
Novel

7. Zora Mann
*Untitled*, 2012
Oil on wood

8. Rodrigo Hernández
*Moonlight*, 2013
Paper, wood, white china ink, various materials

9. Rodrigo Hernández
*Maxcanú*, 2014
Crystal-clear polyurethane

10. Vanessa Safavi
*Each colour is a gift for you*, 2015
Taxidermy bird

11. Vanessa Safavi
*Each colour is a gift for you*, 2015
Taxidermy bird

12. Tyra Tingleff
*Crimson*, 2014
Oil on raw linen
/WP 4617/U, Rallou Panagiotou
Twice Solid (Zenith Gold), 2015
aluminium cast, Citroen car paint
70 x 25 x 2.5 cm (27 1/2" x 9 7/8" x 1/2")

Exhibition history:
*Leaping over a bush to surprise a quail*, Chert, Berlin, 2016
/S 4616/U, **Rallou Panagiotou**

*Tranquil & Unbroken (Extreme Blue)*, 2015
aluminium cast, Renault car paint.
15 x 25 x 12 cm (5 7/8" x 9 7/8" x 4 3/4")

**Exhibition history:**
*Leaping over a bush to surprise a quail*, Chert, Berlin, 2016
HK/I 649/U, Heike Kabisch
*Kelím*, 2010
Wood, carpet, jesmonite, glass, neon light
177 x 123 x 60 cm (69 5/8" x 48 3/8" x 23 5/8")

**Exhibition history:**
*Frieze* 2010, London. *Heike Kabisch*  
*Leaping over a bush to surprise a quail*, Chert, Berlin, 2016
AAP/ 3887/2, Alejandro Almanza Pereda

Taking the lid off, 2015
Digital print on aqueous paper
photo: 116.84 x 77.47 cm (46" x 30 1/2")
framed: 120 x 80.5 cm (47 1/4" x 31 3/4")
Edition 2/5 + II AP

Exhibition history:
Leaping over a bush to surprise a quail, Chert, Berlin, 2016
Everything but the kitchen sank, Walter and McBean Galleries, San Francisco, 2015

Literature:
Sarah Hotchkiss, "Artist Experiments Underwater and Upside Down at SFAI", review of Alejandro Almanza Pereda’s project at SFAI on KQED online, Ed. by KQED
/FP 4618/U, Katharina Kiebacher
Smiling Objects, Friends of Time (Floor group), 2016
2 double-sided mounted C-Prints, glazed ceramic
photo: 140 x 100 cm (55 1/8" x 39 3/8")
ceramic object: 110 x 125 x 25 cm (43 1/4" x 49 1/4" x 9 7/8")

Exhibition history:
Leaping over a bush to surprise a quail, Chert, Berlin, 2016
JG/B 4595/1, Jérémie Gindre
One Helluva Hole, 2015
artist book
Edition 1/700

Exhibition history:
Leaping over a bush to surprise a quail, Chert, Berlin, 2016
ZM/P 4621/U, Zora Mann
*Untitled*, 2012
oil on wood
118 x 59 cm (46 1/2" x 23 1/4")

**Exhibition history:**
*Leaping over a bush to surprise a quail*, Chert, Berlin, 2016
/WP 4614/U, Rodrigo Hernández
Moonlight, 2013
Paper, wood, white china ink, various materials
160 x 85 cm (62 1/2" x 33 1/2")

Exhibition history:
Leaping over a bush to surprise a quail, Chert, Berlin, 2016
/WP 4613/U, Rodrigo Hernández
Maxcanú, 2014
Crystal-clear polyurethane
55 x 35 cm (21 5/8" x 13 3/4")

Exhibition history:
Leaping over a bush to surprise a quail, Chert, Berlin, 2016
Each colour is a gift for you (Agapornis), 2015
Taxidermy bird, pedestal
pedestal : 82 x 32 x 23 cm (32 1/4" x 12 5/8" x 9")
bird : 15 x 6 cm (5 7/8" x 2 3/8")

Exhibition history:
Leaping over a bush to surprise a quail, Chert, Berlin, 2016
Swiss Art Awards, Basel, 2015
VS/ 3371/U, Vanessa Safavi

*Each colour is a gift for you*, 2015
Taxidermy bird, pedestal
pedestal: 82 x 32 x 23 cm (32 1/4" x 12 5/8" x 9")
bird: 15 x 5 cm (5 7/8" x 1 1/2")

**Exhibition history:**
*Leaping over a bush to surprise a quail*, Chert, Berlin, 2016
*Swiss Art Awards, Basel, 2015*
/P 4593/U, **Tyra Tingleff**  
*Crimson*, 2014  
Oil on raw linen  
200 x 300 cm (78 3/4" x 118 1/8")

**Exhibition history:**  
*Leaping over a bush to surprise a quail*, Chert, Berlin, 2016