

Jenni Tischer. Pin Down

23. April – 29. May 2015

Opening hours: Tuesday to Thursday, 12pm – 7pm and by prior appointment

With *Pin Down*, Drawing Room is delighted to present the first solo exhibition of the Berlin-based artist Jenni Tischer in Hamburg. On show will be three new objects from the series *Pin Grid Arrays* and the series *Makings*, as well as the sculptures *Big Data I* and *Big Data II* and *Emblem IV (Wiener Geflecht)* from her solo exhibition *Pin* in mumok Wien (2014/15).

In Tischer's work, awarded the renowned Baloise Art Prize in the sector "Art Statements" at Art Basel in 2013, the materials and artistic vocabulary of minimalist sculpture encounters the practice and history of textiles. The works, most of which are based on fundamental geometric shapes, deal with "typically female" handicrafts such as embroidery, sewing or weaving, transforming them in the art context. The tools used to work the textiles, such as needles, thread, fabric, looms or spindles, hence lose their intended purpose – the process of working on them is elevated to a visibly artistic element.

In the series *Makings*, begun in 2012, Tischer knots, weaves, inserts or stretches fabric, yarn, paper, copies of texts and gauze between or around two round plates of glass. They are

comparable to exemplary workpieces, which clearly visualize the materials, utensils and production processes that Tischer is currently interested in. In *Makings*, Tischer pursues her artistic questions in small format. The curator Manuela Ammer suitably assigns them the "character of Capriccios" (cf. Ammer's text in exhibition catalogue *Pin. Jenni Tischer*, mumok Wien, 2014).

However, the artist sets another level of reference and experience behind the tactile-sensual approach to her objects, one which alludes to the reduction of communication in the internet age to abstract, de-individualised data streams. Hence the surface texture of *Pin Grid Arrays* with their pattern of silver-coloured steel pins on the cushioned sides of the frame structure are reminiscent of the basic design of processor casing with its wiring pin grid.



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In the case of the sculpture *Big Data II*, an amorphous textile object, sewn from silver and black fabric, is set in a wooden cube, painted purple. Tischer has stuck thousands of pins in the entire black half of the cushion, transforming the soft form into a heavy, firm structure, which sags downwards, protruding out of limits of its enclosure. In addition to the formal pair of opposites hard and soft, these pins link the analogue and the digital in this sculpture: not only does the title *Big Data* refer to the digital society and the huge mounds of data but the “pins” (needles) that have been stuck into the work are a reference to the sewing tools yet at the same time the abbreviation for codes (PINs) with which humans prove their identity to machines.



Ultimately, Tischer counteracts the grasp of the totalitarian pattern of an industrialised, digitalised world and its fast-paced ideology with the individual, aesthetic bodies of her objects, which show clear traces of their manual, drawn-out process of creation.

“References to modernist formalism, contextual conceptualism and feminist materialism are interwoven to create an open abundance of allusions, which consistently eludes definitive categorisations, in a manner that ranges from the poetic to the ironic” (Ines Kleesattel, in the exhibition catalogue *Pin. Jenni Tischer*, mumok Wien, 2014).

Jenni Tischer (* 1979 in Heidelberg) lives and works in Berlin. She studied at the Academy of Fine Arts Dresden and the Academy of Fine Arts Vienna until 2010. Most recently, her works were shown in solo exhibitions in mumok Wien, 2014/15, in Galerie Krobath (Vienna, 2013 and Berlin, 2012), in Bielefelder Kunstverein, 2012, and in Projektraum Dolores (Galerie Ellen de Bruijn, Amsterdam, 2011). In addition, works by Jenni Tischer were on view in the group exhibitions *Small is Beautiful* in Drawing Room Hamburg, 2014 and *Der feine Unterschied* (The Subtle Difference) in Kunstverein Langenhagen, 2013.

Translation: Gillian Morris

Image 1: *Making Code I*, 2015

Image 2: *Big Data II*, 2014

Images: Courtesy of the artist, Drawing Room, Hamburg and Krobath Wien / Berlin

Photos: Helge Mundt, Hamburg

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