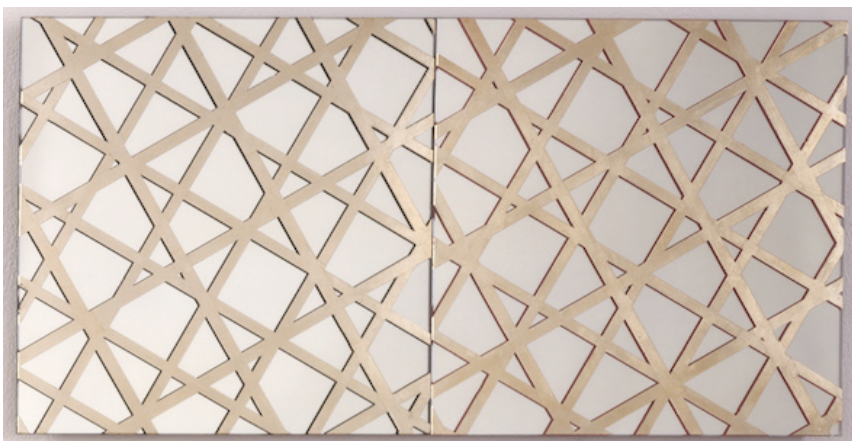


MARIELLA MOSLER. *IRIS*

For many years now, Mariella Mosler has explored the theme of ornament and its semantic levels. Her works merge contextual complexity and decorative stylisation, organic unpredictability and the stringency of tactical artificiality. For *IRIS*, her first exhibition in the Drawing Room, Mosler has developed a fascinating dialogue between older and more recent works that deal with the theme of ornament.

The exhibition in the Drawing Room presents a selection from the huge scope of her ornamental forms made of different materials, including drawings, glass and mirror works and hair objects. In Mariella Mosler's work the ornament has discarded its service role – the genesis and structure of its interconnectivity has become the main topic. A play with meanings and attributions develops from the ornament's own oscillation between uniformity and variety, one which never quite works out, leaving us with secrets, which are occasionally loaded with subtle-absurd humour (as is aptly described by Belinda Grace Gardner in her text *Wilde Ornamente. Mariella Moslers post-surreale kontextübergreifende Gleichzeitigkeiten*).

The installation "Viollet", comprising of six 80 x 80 cm crystal mirrors, deals with presentation space and pictorial space and the theme of infinity. The mirrors have been elaborately



covered with a complicated grid system of white gold foil (the infinitely variable pattern of superposed squares being a reminiscence to the French architect and theorist Viollet-Le-Duc, 1814 – 1879). No mirror

sheet is quite like the other and the game with the reflection and the lacklustre quality of the areas that have been worked on both interprets and extends the artistic space and the viewer's perspective.

In the knotted, filigrane ornamental structures made of purchased human hair, the artist is interested in a more general concept of the human body and the human lifespan. For the three-dimensional, small-format objects, 20 long hairs will be woven into a yarn and worked into abstract geometric forms, stars or crystalline structures in a labour and time-intensive production, based on ornamental templates and using traditional crocheting and bobbin techniques. Individual hairs stand out and show the unwillingness of the natural material to be pressed into an artificial form. In Mosler's hair ornamentation work series, created between 1997 and 2004, the dynamic relationship between beauty and compulsion, freedom and control, order and disorder, is visible and readable.



From the series of her drawings, two *A Day at the Circus* and two *One Day Drawings* are on



display, the latter produced during the space of one day. They take both a biological and astrological approach to the theme of ornament – their forms of presentation are reminiscent of cell structures, organisms or constellations. In Mosler's technically very precise ink dot drawings, the anarchist power of the ornament and the creative abundance will be shown, at the same time using reduced visual means.

Mariella Mosler's stringent work groups can be received on several levels and inspire the viewer to think about the historical and cultural origins of signs and symbols as well as their relationship to one another. Taking Mosler's works as a starting point, the art critic and curator Ludwig Seyfarth asks if ornament and decoration, which Adolf Loos modernistically damned as criminal, do not in fact form the basis of every abstraction.

Mariella Mosler (* 1962 in Oldenburg) studied Philosophy and Fine Arts from 1985 to 1992 in Hamburg in the class of B. J. Blume and S. Brown. As early as 1987, she produced works in the public space. She became internationally renowned with her space-filling, geometrically aligned floor reliefs made of quartz sand, which were shown in different venues including the documenta X in Kassel. The artist works with ephemeral materials such as fruit gums, sugar or tinsel, as well as traditional materials such as bronze and silver, experimenting with a wide range of material aggregate states.

Mosler lives in Hamburg and Stuttgart, where she teaches as a professor for Free and Applied Ceramics at Stuttgart State Academy of Art and Design. She has received numerous scholarships and awards. Among the venues that have dedicated solo exhibitions to her work are Württembergischer Kunstverein in Stuttgart, Sprengel Museum in Hanover, Hamburger Kunsthalle, Overbeck Gesellschaft Lübeck, Kunsthalle Göppingen, Ernst Barlach Haus, Hamburg, Kunstmuseum Stuttgart, Städtische Galerie Ravensburg, Kunsthalle Gießen and Herzliya Museum of Art in Tel Aviv.

Translation: Gillian Morris, Berlin