

As a part of a duo exhibition, Leda Bourgogne and Ida Ekblad enter into an artistic dialogue, in which both artists work through and beyond the medium of painting. While their expanded treatment of painting and inclusion of linguistic elements can be regarded as fundamental similarities between the two artists, the character of each artist's position becomes all the more distinct when they are juxtaposed.

The Villa Salve Hospes' symmetrical architecture is particularly disposed to the idea of a juxtaposition that puts two artist's work into dialogue. Along an imaginary mirror axis that crosses the rotunda and garden room and divides the building in half, Ida Ekblad's work will be displayed in the eastern section while Leda Bourgogne's work will be displayed in the western section with the hall of mirrors. The rooms on the upper floor are divided along the corridor. They frame the "guest room," where artist Luzie Meyer exhibits her work.

GUEST ROOM: LUZIE MEYER

As a comment on and contrast to each main exhibition, artists and curators are invited to work with what were originally used as guest rooms in the Villa Salve Hospes.

Leda Bourgogne invited Luzie Meyer (*1990 in Tübingen), who will present a new video trailer and an excerpt of the script *The Flute* (2018). Taking performative and textual works as a starting point, the artist transports philosophical ideas into everyday, consciously absurd contexts.

Leda Bourgogne (*1989 in Vienna, AT) graduated as a Meisterschüler from Prof. Judith Hopf's class at the Hochschule für Bildende Künste – Städelschule, Frankfurt in 2017. Her work has been shown in group exhibitions at MINI/Goethe-Institut, Ludlow 38, New York (2017); Vleeshal, Middelburg (NL); and at the Nassauischer Kunstverein Wiesbaden (both 2018). The duo-show at the Kunstverein Braunschweig is the most extensive presentation of Leda Bourgogne's works so far.

Ida Ekblad (*1980 in Oslo, NO) studied at Central St. Martins College of Art in London, the National Academy of Art in Oslo, and the Mountain School of Arts in Los Angeles. Along with her participation in the 2011 and 2017 Venice Biennale, her work has been shown in solo exhibitions at the Bonniers Konsthall Stockholm (2010), the Bergen Kunsthall (2010), the Kunsthau Hamburg (2017), and as a part of a group exhibition at the Palais de Tokyo, Paris (2010).

Curator: Jule Hillgärtner
Curatorial assistant: Miriam Bettin

"I am interested in this figure as someone who fluctuates between different worlds, good and bad. It is a trickster and a romantic. Picasso's harlequin appeared to be neither male nor female and neither old nor young. It is rather from an entirely alien dimension and remains strangely rigid, almost as if this harlequin had been sitting there forever, observing everything." (Leda Bourgogne in: KubaParis Artists talking to Artists EINS – Samantha Bohatsch & Leda Bourgogne)

"Painting to me combines expressions of rhythm, poetry, scent, emotion... It offers ways to articulate the spaces between words, and I cannot be concerned with its death, when working at it makes me feel so alive." (Ida Ekblad in: *Mousse Magazine*, Issue 22, 2010)

"At age 15 I already knew that I wanted to become an artist. To be totally free, to decide for myself what to read and how to spend the day, that was seductive and ultimately the only option for me. That is how it has been to this day: after I paint, I have to work with materials in space. Then I experiment with language, with fragments of sounds. They then flow back into my painting and sculpture practice. So there are a lot of different feelings behind the works, but they are all equally important." (Ida Ekblad quoted after Gesine Borchardt: *BLAU*, May 2015, p 28 – 30, p 30)

"For me, it's more about how the words that form sentences also draw images, how these images are rowed one after the other on a sheet of paper and conjure a certain mood." (Leda Bourgogne in: KubaParis Artists talking to Artists EINS – Samantha Bohatsch & Leda Bourgogne)

BODY

When Leda Bourgogne uses textiles from the clothing industry in her work, she inevitably plays on a type of corporeality: velvet and jersey fabric (associated with the grunge era) blend softly into the visual compositions. In contrast, latex – fetishistic and skin-like materials channel a kind of coolness and severity. Readymade sculptures consisting of CD stands – now somewhat tainted by '90s nostalgia – form a backbone, and leather jackets and boxing gloves assert themselves as depicted. It is something of an alter ego in Pablo Picasso's drawings and paintings. The desire for indeterminacy, the variety, and the playful freedom associated with it creates gaps and seems to give social structures and canvases, it is an inquisitive stare at once, between sincerity, irony, and melancholy.

HARLEQUIN

The harlequin embodies an ambivalence and restless frolicking between positions, levels, and opinions. Nothing is as certain and as fleeting as his cry, "Eccomi!" ("Here I am!"). Even after the time of the *Commedia dell'arte*, the figure continues to be depicted. It is something of an alter ego in Pablo Picasso's drawings and paintings. The desire for indeterminacy, the variety, and the playful freedom associated with it creates gaps and seems to give social structures and canvases, it is an inquisitive stare at once, between sincerity, irony, and melancholy.

HIGH / LOW

Since the readymade and Pop art in visual art and no later than the promise of post-modernism, the distinction between "high" and "low" art has seemingly dissolved. The abandonment of this distinction was not least an attempt to move beyond traditional modes of categorization and counteract a certain type of elitism and conservatism. The goal: to establish a pluralistic society that no longer defines itself with boundaries, exclusions, and discrimination, but rather reinforces democratic and cosmopolitan values. "The new sensibility is defiantly pluralistic; it is dedicated both to an excruciating seriousness and to fun and wit and nostalgia" writes Susan Sontag in *One Culture and The New Sensibility* (1965). Even though the two categories have overlapped for a long time, clear borders remain which distinguish one from the other. The artistic transfer consists precisely in the adoption of pop cultural subjects and gestures within fine art disciplines. When comic figures, vases, floral patterns, and graffiti come together on Ida Ekblad's canvases, it is a mixture of all conceivable symbols, codes, and references that oscillate, as Sontag says, between sincerity, irony, and melancholy.

TEXT

Integrating text into the composition of a painting is a practice that the two artists have in common. Graphic and textual elements from graffiti are to be found in Ida Ekblad's paintings. These elements are markedly influenced by street art, in which the written word is alienated by its own exuberant design, so that meaning recedes behind the textual image. Similarly, Leda Bourgogne's canvas bears curved, interconnected lettering "I never get what I want, I never want what I get." What might read like a pessimistic slogan becomes the central image. The text comes loose from its semantic meaning and loses itself in the painterly gesture. Beyond the canvas, text is also a preferred medium for both artists in that they both work in use of metal grids that normally make door leaves permeable, Leda Bourgogne points to the space behind the taught, fabric covered canvas without revealing it. Beyond the depth within the painterly, bleached textile, the image becomes an imagistic space, even if it remains, in principal, hidden. art has become quite common and is strikingly present in Ekblad's paintings. It is a process of unlearning, spontaneity, and flexibility, the pleasure lies in playing on the different possibilities. Where, if not on canvas, can a cute baby dinosaur be reflected in a cloud of green spray paint? Where can a vase with a loud, colorful marble pattern float in the direction of a blue-and-red chess board pattern? Where so much happens, the canvas seems to be swollen here and there. Along with collage, the material seems to go beyond the surface, creating a kind of relief. justice to countless intellectual, visual, and material impulses. By no means to be understood as a practice of carelessly handling other people's creations, the method arises out of the realization that ideas do not so much emerge in and of themselves but rather in response to what is perceived. Something new might be revealed in the novel combination and interplay of each, graspable component – perhaps only fragments. The way in which Ida Ekblad and Leda Bourgogne produce their compositions using brush or needle and thread can be read as a contemporary joy of citation that sheds light on a pool of references and the urgent desire to engage with them.

IMAGE OPENING

DESKILLING

SURFACES

SAMPLING

KUNSTVEREIN
Braunschweig

With many thanks to all lenders.

Stadt Braunschweig
Kulturinstitut

The Kunstverein Braunschweig is supported by

Norwegische Botschaft

Niederdeutsches Ministerium
für Wissenschaft und Kultur

Braunschweiger Privatbank

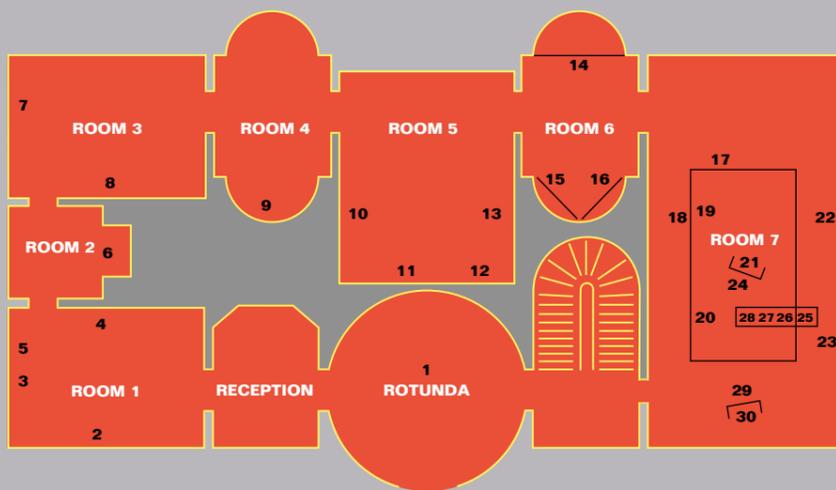
Volksbank
BraWo

VR
Kultur

The exhibition of LEDA BOURGOGNE | IDA EKBLAD was made possible with the support of

VILLA SALVE HOSPES

GROUND FLOOR



GROUND FLOOR

ROTUNDA

1 Leda Bourgnogne
Curtain, 2018
Clothes, steel ring, belts
Various dimensions
Courtesy the artist

ROOM 1

2 Ida Ekblad
Mother / Girl / French Woman, 2017
Plastisol and puffy paint on linen with plastisol and puffy paint on cotton, linen and plastic film
180 × 140 cm
Courtesy the artist and Galerie Max Hetzler, Berlin

3 Ida Ekblad
Painting in windowpanes, 2018
Puffy paint and plastisol on linen
152.5 × 152.5 cm
Courtesy the artist and Galerie Max Hetzler, Berlin

4 Ida Ekblad
Untitled, 2017
Puffy paint and plastisol on linen
170 × 130 cm
Courtesy the artist and KARMA International, Zurich

5 Ida Ekblad
Untitled, 2018
Watercolour on paper
32 × 48 cm
Courtesy the artist

ROOM 2

6 Ida Ekblad
Untitled (ossuary), 2017
Plastisol, puffy paint, acrylic and ink on linen
300 × 200 cm
Courtesy the artist and Galerie Max Hetzler, Berlin

ROOM 3

7 Ida Ekblad
Untitled, 2015
Acrylic, spray paint, puffy medium, plastisol and ink on unprimed cotton
180 × 140 cm
Courtesy the artist and private collection

8 Ida Ekblad
If you're thirsty drink your spit, 2017
Puffy paint, plastisol and ink on cotton
240 × 200 cm
Courtesy the artist and Herald St, London

ROOM 4

9 Ida Ekblad
Untitled, 2017
Plastisol, puffy paint, acrylic and ink on linen
210 × 195 cm
Courtesy the artist and KARMA International, Zurich

ROOM 5 / GARDEN HALL

10 Ida Ekblad
Untitled, 2018
Puffy paint and plastisol on cotton
180 × 150 cm
Courtesy the artist and KARMA International, Zurich

11 Ida Ekblad
Untitled, 2018
Puffy paint and plastisol on linen
310 × 56 cm
Courtesy the artist

12 Leda Bourgnogne
Gully, 2018
Acrylic paint on wood, aluminium grille
242 × 172 × 4.5 cm
Courtesy the artist and BQ, Berlin

13 Leda Bourgnogne
Rally, 2018
Acrylic paint on wood, aluminium grille
242 × 380 × 4.5 cm
Courtesy the artist and BQ, Berlin

ROOM 6

14 Leda Bourgnogne
Skinner, 2018
Acrylic, oil pen, pencil, bleach, glass paint on canvas
141 × 107 × 5 cm
Courtesy the artist and BQ, Berlin

15 Leda Bourgnogne
Lovers Lie II, 2018
Fabric, velvet, bleach, silicon, towel, zipper, paint, coal, oil pen
180 × 135 × 3 cm
Courtesy the artist and BQ, Berlin

16 Leda Bourgnogne
Lovers Lie I, 2018
Fabric, velvet, bleach, acrylic, emulsion paint
180 × 135 × 3 cm
Courtesy the artist and BQ, Berlin

ROOM 7 / MIRROR HALL

17 Leda Bourgnogne
table and pavilion installation, 2018
wood, foil, ropes
citespecific dimensions

18 Leda Bourgnogne
Velvet Bouquet, 2018
Velvet, wax, bleach, pastel chalk, acrylic, glitter, thread
80 × 60 × 5 cm
Courtesy the artist and BQ, Berlin

19 Leda Bourgnogne
You are Gravity, 2018
Fabric, latex on stretcher frame, belts
160 × 128 × 7.5 cm
Courtesy the artist and BQ, Berlin

20 Leda Bourgnogne
Blind Target, 2018
Acrylic, duck tape, polymer sealant, oil pen, wax cloth, faux leather, polyester chiffon, fabric consolidator, spray paint, latex
145 × 100 × 8.7 cm
Courtesy the artist and BQ, Berlin

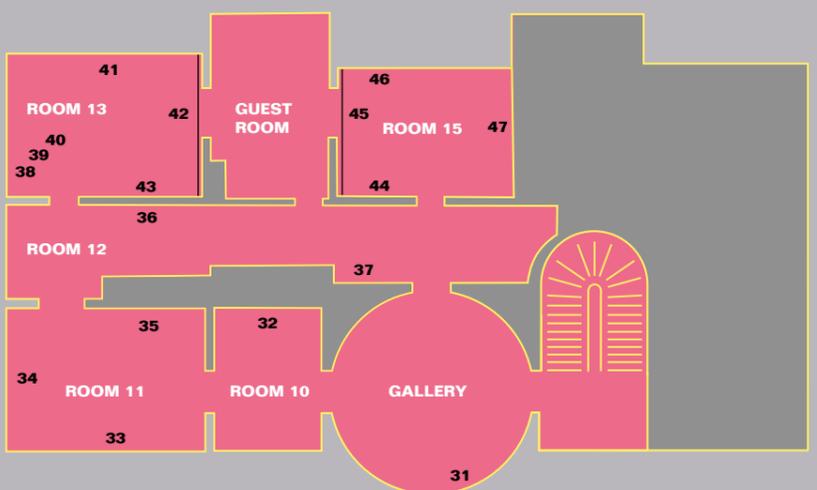
21 Leda Bourgnogne
Bloomer, 2018
Latex on nylon, paint, tablecloth, thread on stretcher frame
38 × 50 × 8.5 cm
Courtesy the artist and BQ, Berlin

22 Leda Bourgnogne
Shivaree, 2018
Bleach on velvet, steel grille, wood
248 × 130 × 2.5 cm
Courtesy the artist and Collection for Contemporary Art of the Federal Republic of Germany, Bonn

23 Leda Bourgnogne
Fire Breather, 2018
Bleach on velvet, steel grille, wood
248 × 130 × 2.5 cm
Courtesy the artist and private collection Johann und Lena König, Berlin

24 Leda Bourgnogne
Sucker Punch 2, 2018
Boxing Glove, arm of a display dummy, fabric, silicon, plastic, shells, acrylic
72 × 18 × 18 cm
Courtesy the artist

UPPER FLOOR



25 Leda Bourgnogne
Sucker Punch 3, 2018
Boxing Glove, arm of a display dummy, fabric, silicon, plastic, shells, acrylic, spray paint
70 × 21 × 17 cm
Courtesy the artist

26 Leda Bourgnogne
Untitled, 2018
Cast resin, metall
28.5 × 19 × 14 cm
Courtesy the artist and BQ, Berlin

27 Leda Bourgnogne
Sucker Punch 1, 2018
Boxing Glove, arm of a display dummy, fabric, silicon, plastic, shells, acrylic
67 × 16 × 15 cm
Courtesy the artist

28 Leda Bourgnogne
Hooker, 2018
Boxing Glove, arm of a display dummy, knee socks, feathers, wire, spray paint
63 × 31 × 22 cm
Courtesy the artist and BQ, Berlin

29 Leda Bourgnogne
Off You, 2018
Shoe, boxing glove, fishnet tights, tights, paint on wood
40 × 30 × 18 cm
Courtesy the artist and BQ, Berlin

30 Leda Bourgnogne
Stream of Eye, Stream of You, 2018
Oil paint, glitter, vaseline, silicon, velvet, oil cloth
60 × 48.5 × 2.5 cm
Courtesy the artist and private collection, Cologne

UPPER FLOOR

GALLERY

31 Ida Ekblad
Untitled, 2018
Acrylic paint on linen
51 × 41 cm
Courtesy the artist

ROOM 10

32 Ida Ekblad
To cut with Scissors, 2018
Ink, acrylic, puffy paint and plastisol on linen
190 × 150 cm
Courtesy the artist and Galerie Max Hetzler, Berlin

ROOM 11

33 Ida Ekblad
Farming and forging!, 2018
Oil, puffy paint and plastisol on linen
152.5 × 152.5 cm
Courtesy the artist and Galerie Max Hetzler, Berlin

34 Ida Ekblad
Rain, 2017
Puffy paint and plastisol and ink on cotton with puffy paint and plastisol on cotton
180 × 140 cm
Courtesy the artist and Herald St, London

35 Ida Ekblad
Untitled, 2017
Plastisol, puffy paint, acrylic and ink on linen
220 × 180 cm
Courtesy the artist and KARMA International, Zurich

ROOM 12 (HALLWAY)

36 Ida Ekblad
Untitled, 2017
Mixed acrylics, oil, puffy paint on linen canvas
180 × 140 cm
Courtesy the artist and KARMA International, Zurich

37 Leda Bourgnogne
Switch, 2018
Tinte, Faden auf Jersey
51.5 × 41.5 × 2 cm
Courtesy the artist and private collection, Buch am Ammersee

ROOM 13

38 Leda Bourgnogne
Jelly, 2018
Bleach, paint, t-shirt on stretcher frame
51 × 41 × 2 cm
Courtesy the artist and BQ, Berlin

39 Leda Bourgnogne
Rope-Arms (Father), 2018
CD-tower, modeling clay, chewing gum, rubber cord, plastic pearls
223 × 88 × 60 cm
Courtesy the artist and BQ, Berlin

40 Leda Bourgnogne
Classic Beauty, 2018
CD tower, modeling clay
224.5 × 31.2 × 22 cm
Courtesy the artist and BQ, Berlin

41 Leda Bourgnogne
Nirvana, 2018
Bleach, zipper, latex, oil pen, silicon, polymer sealant, velvet, PVC foil
100 × 80 × 2.7 cm
Courtesy the artist and BQ, Berlin

42 Leda Bourgnogne
Osoblaha, 2018
Oil pen, acrylic paint, glass paint, polymer sealant, button, silk shred on network fabric, jersey, latex, plastic
175 × 140 cm
Courtesy the artist and collection Anke and Frank Delenschke, Berlin

43 Leda Bourgnogne
Never Bring The Dawn, 2018
Bleach, latex, oil, ink, touch-up pencil, duck tape, silicon, shell, glove, velvet, silk, network fabric
185 × 140 × 3 cm
Courtesy the artist and BQ, Berlin

GUEST ROOM Luzie Meyer

ROOM 15

44 Leda Bourgnogne
Free and Alone (Cobra), 2018
CD tower, modeling clay
222.5 × 12 × 22 cm
Courtesy the artist and BQ, Berlin

45 Leda Bourgnogne
I Never Get What I Want, I Never Want What I Get, 2018
Acrylic, thread, bleach, velvet, cotton, jersey
185 × 140.5 × 3 cm
Courtesy the artist and private collection, Dimitris Passas Collection, Athens

46 Leda Bourgnogne
Honeymoon, 2018
Latex, network fabric, silk shirt, lining, thread
18 × 97 × 2.7 cm
Courtesy the artist and private Collection, Buch am Ammersee

47 Leda Bourgnogne
Un Chant d'Amour, 2018
Pastel chalk, oil chalk, acrylic, ink, PVC foil, snake leatherette, breakdown velvet, lining
160 × 220 × 16 cm
Courtesy the artist and BQ, Berlin