As a part of a duo exhibition, Leda Bourgogne and Ida Ekblad enter into an artistic dia-
logue, 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 re-
garded 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 archi-
tecture 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 east-
ern 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 (“1980 in Tubingen,” who will present a new trailer and an excerpt of the script The Flute (2018). Taking performative and textual works as a starting point, the artist trans-
spires philosophical ideas to everyday, consciously absurd contexts.

“...I am interested in this figure as some-
one who fluctuates between different worlds: good and bad. It is a trickster and a ma-
nemonic. Picasso’s harlequin appeared to be neither male nor female and neither old nor young, for it is rather from an entirely alien dimension and remains strangely rigid as if this harlequin had been sitting there forever, observing everything.” (Leda Bourgogne in: KubaParis Artists talking to Artists ENS – Samantha Bohohal & Leda Bourgogne)

Painting to me combines expressions of rhythm, poetry, science, emotion... It offers ways to articulate the spaces between words, and I cannot be concerned with its death, since working at it makes me feel so alive.” (Ida Ekblad quoted in: Mousska 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. I wanted to be seductive and ultimately the only option for me. That is how it has been to this day: after I paint, I experiment with language, with fragments of sound. This is the condition for my painting and sculpture practice. So there are a lot of different feelings behind the works, but they are all equally valid.” (Ida Ekblad quoted after Geisme Borchardt: BLAU, May 2015, p. 28 – 30, p. 30)

“...For me, it’s more about the words that form sen-
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For many thanks to all lenders.

Ida Ekblad (*1980 in Oslo, NO) studied at Central St. Martins College of Art in London, the National Academy of Art in Stockholm, the School of Arts in Los Angeles. Along with her participation in the 2011 and 2017 Venice Biennale, her work has been shown in group exhibitions at MINI/Goethe-Institut, Ludwigs, New York (2017); Vleeshal, Middelburg (NL), and at the Nassausicher Kunst-
verein Wiesbaden (both 2018). The duo-
show at the Kunstverein Braunschweig is the most recent and the fourth exhibition of Leda Bourgogne’s works so far.

Leda Bourgogne (*1989 in Vienna, AT) graduated as a Meisterschüler from Prof. Judith Hopf’s class at the Hoch-
schule für Bildende Künste – Städel-
schule, Frankfurt in 2017. Her work has been shown in group exhibitions at MINI/Goethe-Institut, Ludwigs, New York (2017); Vleeshal, Middelburg (NL), and at the Nassausicher Kunst-
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