

Brigitte Waldach

site specific

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Red pens dangle from the ceiling on red thread at intervals throughout my wall drawing. With these, the picture can be continued, commented on, or questioned. Thus, the observer can step out of a purely private, receptive status, and step into the realm of the public.

PRIVATE STORIES (2007)

Wall drawing, (4 m x 15 m),
Museu Paço Das Artes, São Paulo, Brasil
Gouache, red cords and wax crayons

Trailers are usually made long before the actual film production and therefore contain scenes which are later not adopted.

The plot centers also in this case around a young woman, embodied by the Berlin actress Fritzi Haberlandt, who changes her media identity and becomes a cartoon figure.

The scenery shows us a person and sometimes her double, who in their imaginary world cannot differentiate between private and public, between inside and outside anymore. My spatial drawing paraphrases elements from the genre of the “thinking” horror movie, which generates the scare and threat mainly in the imagination of the viewer, so that a happy ending becomes uncertain.

TRAILER (2007)

Spatial drawing, DNA Gallery, Berlin
Gouache, pigment pen





In the Installation “Heimatfilm” (homeland film) it is not the pictures that move, but the exhibition viewers. By sitting on the wheeled office chairs they are challenged to position themselves within the installation. Through a loudspeaker built into each of the chairs, a female voice speaks aloud and in whispers over a musical soundtrack, evoking either the sentimentality of a “Heimatfilm” or the eeriness of a horror film à la “Psycho” or “The Shining”. The spoken text fragments by the actress Fritzi Haberlandt are like inner monologues of the young woman visible in the drawings.

The installation plays with the stereotypes of the German film genre “Heimatfilm,” which following the devastation of WWII addressed a national need for harmony by portraying idyllic images of a pristine and invincible nature. The title of the work is intended to awaken associations with this genre by the viewer, who is then both challenged and irritated. The experience opens up the space for associations with one’s own image and stories of “homeland”, drawing the fine lines between the familiar and the uncanny.

HEIMATFILM (2007)

Spatial drawing with sound (l 15 m x w 9,50 m x h 7m),
Berlinische Gallery, Museum for Architecture,
Contemporary Art and Photography, Berlin
Gouache, crayon, pigment pen and 3 wheeled office
chairs with loudspeakers



...but I can't remember, can't remember...

You can't remember, still can't, many things
are disturbing you (whispered)

**...as if a door never opened there, as if one
never closed, as if there was no space...**

...as nobody may enter this room, nothing has
occured and lent itself thereto, abandoned,
dissected and analyzed.

Have you not understood the law?
So that you have to stay in the game.

I want no game.

But it does not work without the game.
You can only have a short pause, no more.
Are you ready?

**I went to the wall, I go into the wall, I hold
my breath...**

...I am in the wall, and only the rip is visible,
which we have already been able to see. You
would have thought, that I had left the room...

IMPORT (2008)

Corner drawing with sound (3,40 m x 6,50 m)
Bo Bjerggaard Gallery, Copenhagen, Denmark
Gouache, pigment pen, female voice speaks aloud
and in whispers.

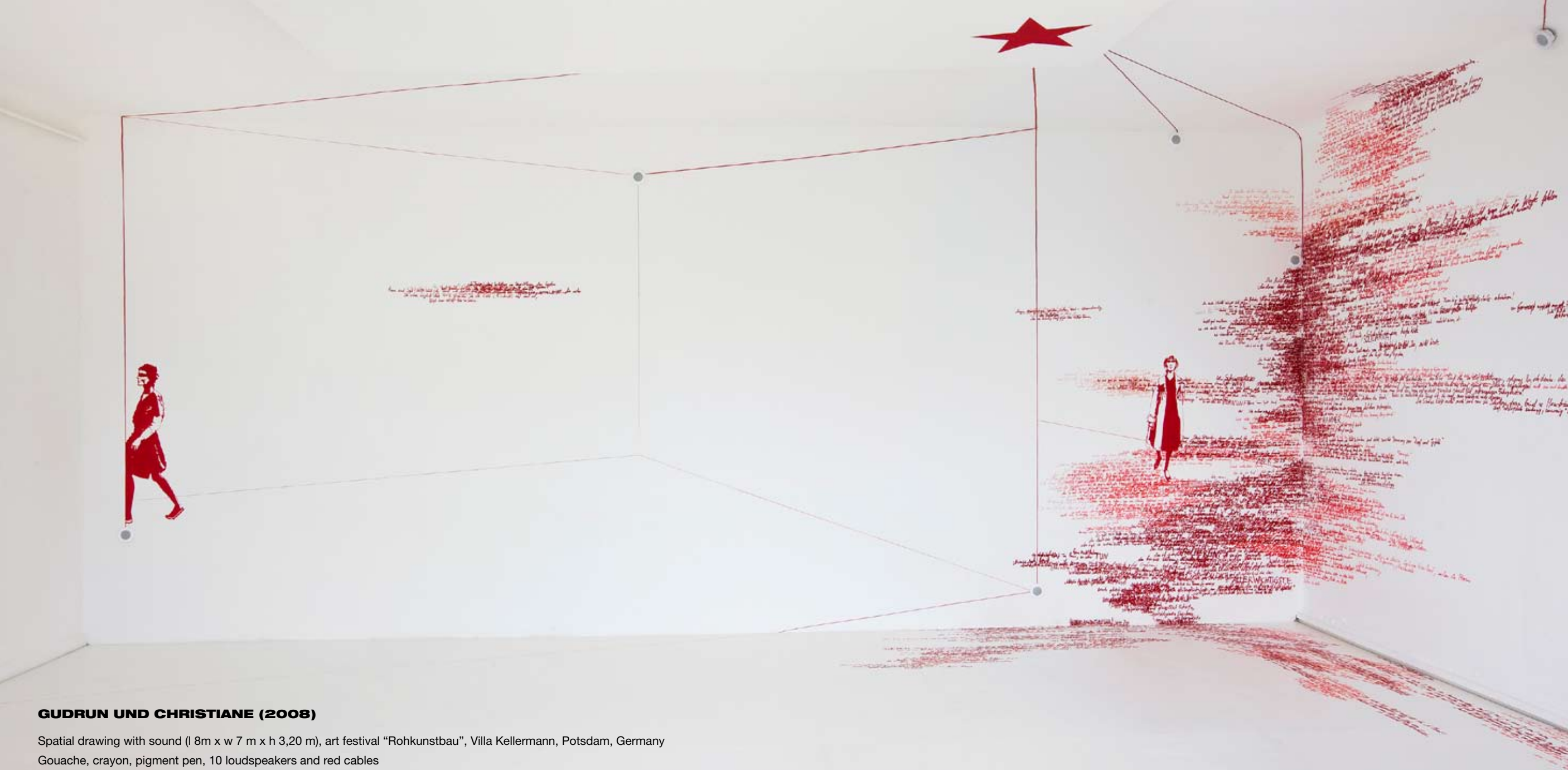


STILL (2008)

Spatial drawing (l 4m x w 5 m x h 3,80 m),

M+B Gallery, LA, USA

Gouache, pigment pen, tacks and red rubber band connecting sentences of the young woman's inner monologue.



GUDRUN UND CHRISTIANE (2008)

Spatial drawing with sound (l 8m x w 7 m x h 3,20 m), art festival "Rohkunstbau", Villa Kellermann, Potsdam, Germany

Gouache, crayon, pigment pen, 10 loudspeakers and red cables

GU DRUN UND CHRISTIANE, THE GERMAN SISTERS (2008/2009)

Spatial drawing with sound in two parts

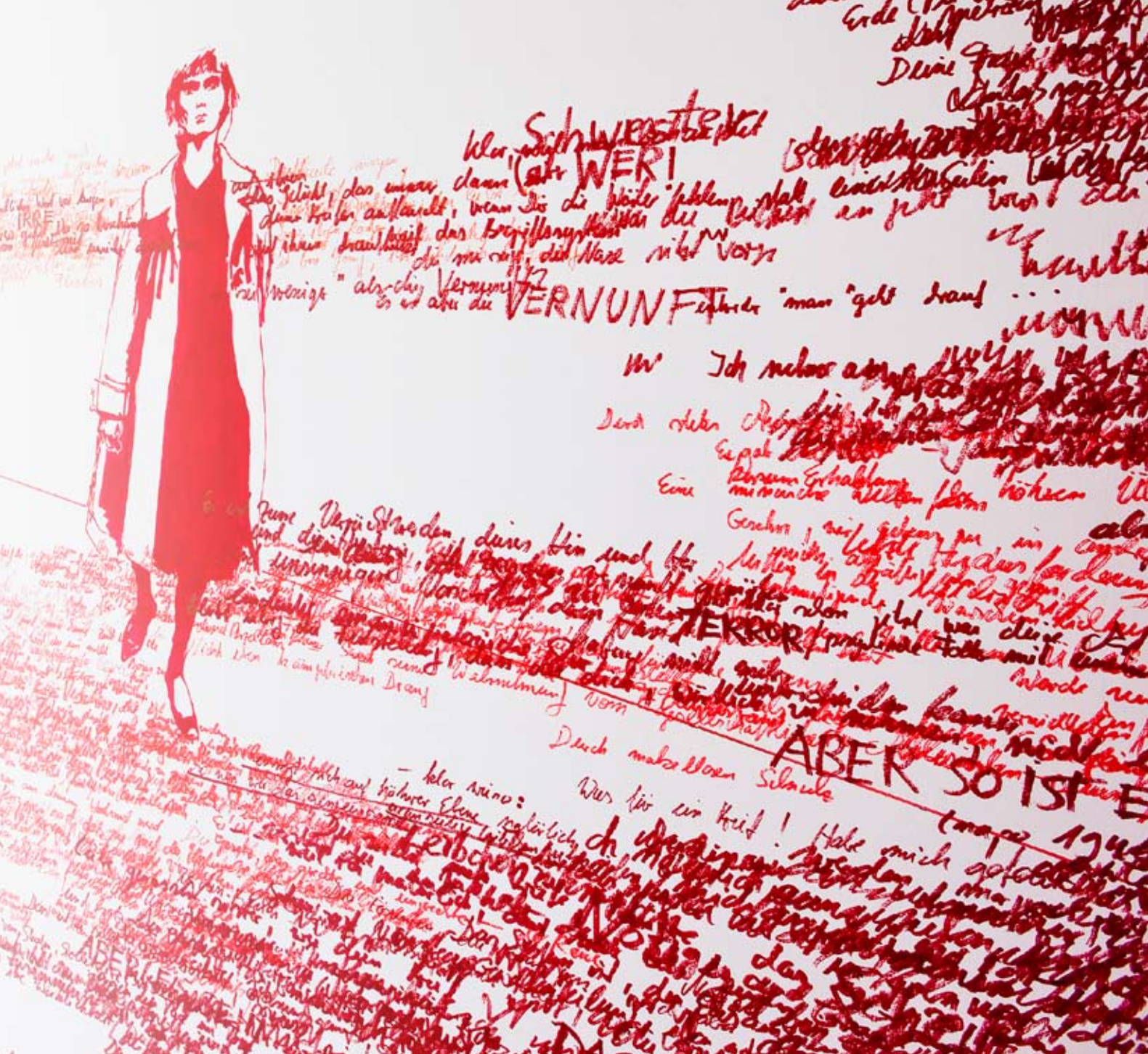
(Music: Jörg Rausch, voice/text: Brigitte Waldach)

The specific point of departure for my spatial drawing is the film *Die bleierne Zeit* by Margarethe von Trotta (1981). The film deals primarily with the personal relationship between two sisters, and clearly reflects the relationship between the German siblings Gudrun and Christiane Ensslin – the latter of whom played an active role in the film’s development. The sisters both led politically engaged lives: on the one hand, Christiane, legally as a journalist; the other, Gudrun, radically as a terrorist for the German RAF (Red Army Fraction), who abandoned partner and child to go underground and was eventually incarcerated.

In 2005, Christiane and her brother Gottfried Ensslin published the letters that Gudrun wrote from solitary confinement in the early years of her imprisonment, 1972-73. One reason for the intensive written exchange was the strict limitation on visitation and correspondence permissions to include only immediate family members. Missing are Christiane Ensslin’s letters;

the dialogue allows itself to be reconstructed only from Gudrun’s answers. Her private letters – as Gudrun Ensslin was well aware – were read by the state authorities and censored. In light of this background, the “private” aspect of these testaments is relative.

Passages from Gudrun’s letters to Christiane penetrate the hermetic exhibition space in deep red handwriting. On top of these personal words, in a lighter red, are excerpts from literary as well as philosophical and political texts that Gudrun Ensslin asked her sister to bring to her in prison. These include Friedrich Engels’ “The Origin of the Family,” “A Hunger Artist” by Franz Kafka, poems by Ezra Pound, dramas by Jean Genet und “Tractatus Logico-Philosophicus” by Ludwig Wittgenstein. The literary influences on Gudrun Ensslin are evident beyond her “authentic” voice – just as the red star points to the history of the Russian Red Guard, before it was adapted as the symbol of the German RAF.



Prüfung für
"Guedrum + Charlotte"
2009 (solo show)

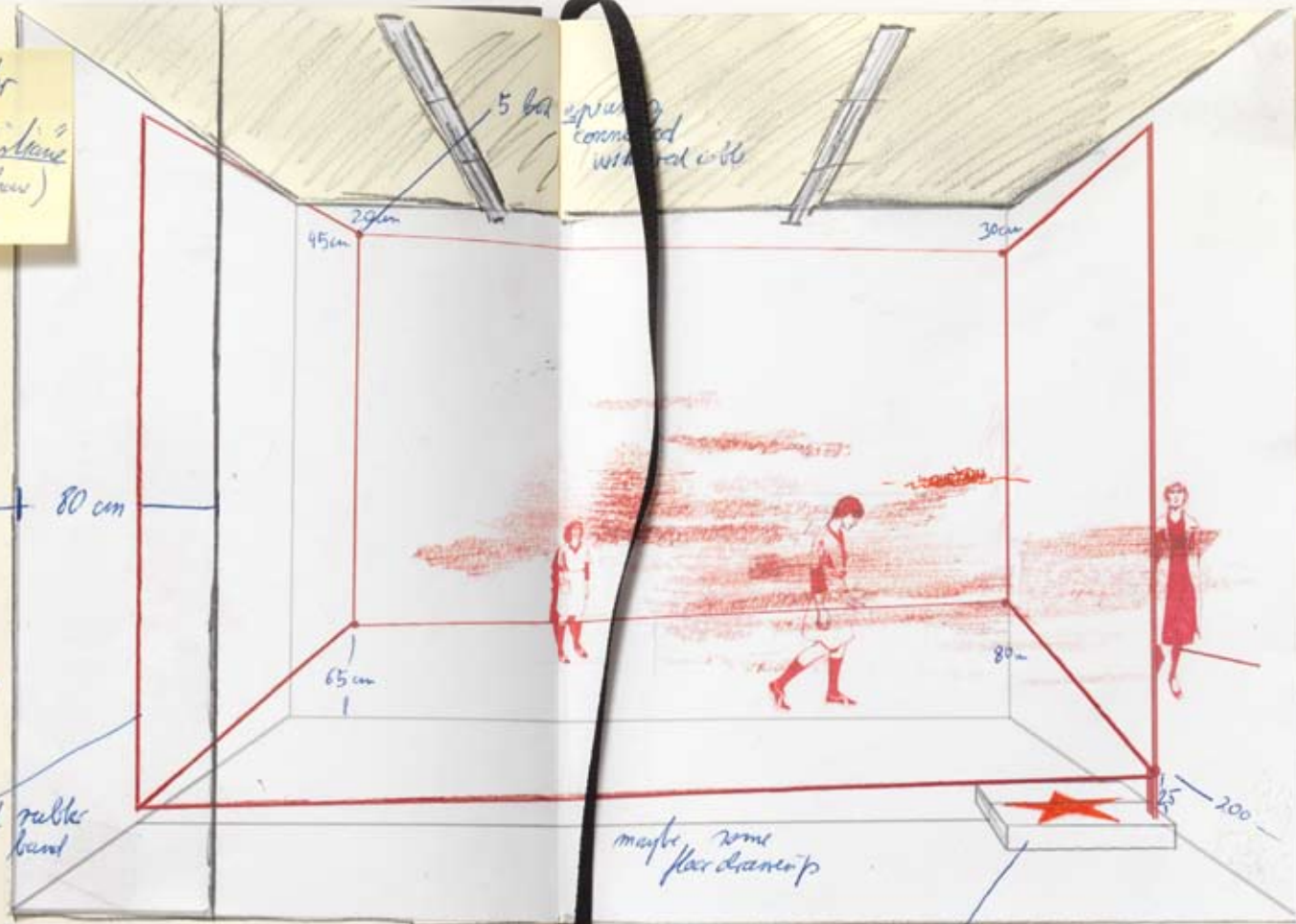
Entrance → 80 cm

beats
5 x 5 m

H → 3,50 m

red rubber
band

5 bars
expanding
concrete
with red cells



maybe some
floor drainage

Spatial drawing with textclouds / text fragments
 Vents deep red: person letters
 Vents light red: literature for Guedrum
 like Kaffen, Wittgenstein, Kand, Bernd ...

Exp. equipment
 5 channel sound in installation
 with whispred beds and
 sound composed by J.F.F.

50 cm wide
 12 cm high
 30 cm deep

Ulrich Seidl's "Import/Export" shows
 two Geschichten in unterschiedliche
 zwei dokumentarisch, die
 Olga landet in Wien er...
 villa in der...
 für Erp...
 Die Wäre M...
 500...
 endlich aus...
 Taboo...
 sehen an Taboo...
 oder aus Rück...
 oder aus Rück...
 Der Anblick von...
 Gefühle. Der Anblick von...

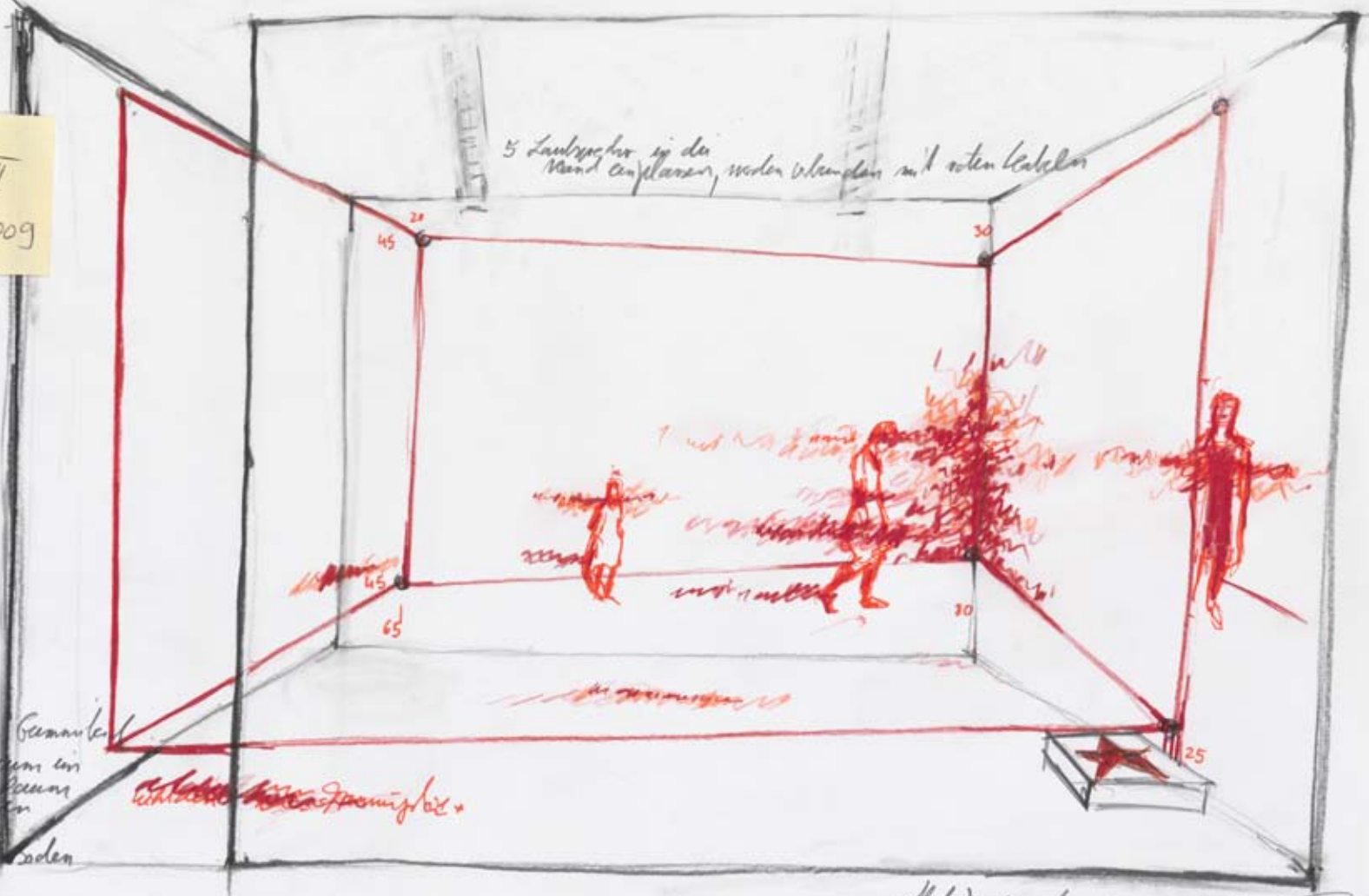
Judeen +
Christene II
→ Brüssel 2009

Werte 3,50
Sto Stand: 5x5m
Einjanz als Schlitz
mit 80cm + hier zur Dreiecke

Mit roten Gemälden
roten Kreisen von
roten Kreisen
dienten
Wohnungspunkte
auf den Wänden

rot gezeichnete
Kreise

5 Lautsprecher in der
Wand anflanschen, werden verbunden mit roten Kabeln



- 2x Wand Judeen Einlesen in
die Zelle auf Zelle = Judentum!
- mit dem Rücken zur Wand - anstrahlend → Schatten wie bei einer Gegenüberstellung
- auf der Wand in Laufend hielten die die Schwere Christene ~~...~~
- versucht Judeens Raum zu betreten

Abdack-box für Equipment
Höhe aus dem Platz
Wart-platz wie der
boden + Wände

50 hoch
12 hoch
38 tief

Works in Public Collections

Albertina, Vienna

Aros Museum, Aarhus (Denmark)

AxaArt, Cologne

Berlinische Gallery, Museum for Contemporary Art, Berlin

International House of Photography, Deichtorhallen, Hamburg

Kunsthalle Kiel

Kupferstichkabinett, State Museums of Art, Berlin

Gouvernement of Land Schleswig-Holstein, Kiel

Moritzburg Foundation, Gouvernement of Land Sachsen-Anhalt

Neuer Berliner Kunstverein, Berlin

Photos

Private Stories, photo: Denise Andrade

Trailer, photo: kassnerfoto.de

Heimatfilm, photo: kassnerfoto.de

Import: *????*

Still, photo: Joshua White

Gudrun und Christiane, photo: Roland Horn

Gudrun und Christiane - The German Sisters, photo: Roland Horn

Sketches Gudrun und Christiane, photo: Bernd Borchardt

