

Gallery I

Archives of Desire

Fri 28.11 - Sun 18.01.2025

**Elisabeth Bereznicki | Haein Cho | Leonard Fendler-Moser | Jeremy Palluce |
Katharina Rüll | Romy Yedidia**

The group exhibition is based on the idea that waste is not merely a by-product, but a driving force of capitalism. The works on display transform discarded items into artistic material. They draw on the seductive aesthetics of consumer goods and reveal their hidden appeal. Instead of idealising nature or viewing waste negatively, the works focus on desire as the driving force behind the capitalist system.

1. Elisabeth Bereznicki, *verner wheel*, 2025

The exhibition opens with a large-format painting by Elisabeth Bereznicki that oscillates between abstraction and figuration. With its spectacular colours and dynamic movement, it evokes the vibrant aesthetics of consumer goods surfaces. Rendered in the bright colours of pop art, the painting celebrates the seductive power of commodity aesthetics.

The dynamic composition creates the effect of a spinning wheel. It is composed of the shapes and colours of the legendary Panton Chair. The famous designer ikon was created by Verner Panton in 1959 and first produced in series by Vitra Design in 1967. As the first stackable cantilever chairs made from a single piece of solid plastic (polystyrene), it revolutionised design history. The Panton Chair showed that design could be appreciated not only by elites, but also by a consumerist, open-minded clientele.

As icons of pop culture, Panton chairs embody the lifestyle of the 1960s: consumerism, mass appeal and psychedelic seduction. They made it clear that products could be designed to be not only functional, but also emotional and desirable.

Bereznicki's work can also be interpreted as a commentary on the material abundance of our time, in which even precious designer objects end up in the rubbish or in second hand shops, or find their way even to the final ART resting place that the artist set up more than a years ago.

2. Haein Cho, *Let's Go to the Happy Land*, 2020

Similarly, Haein Cho's video displays also vibrant colours in dynamic forms stemming from video game aesthetics. In this real-time 3D animation, which was programmed using a game engine, viewers race in a speedboat through the capitals of a post-apocalyptic world.

The water level of the oceans has risen so much that Paris, New York, Hong Kong and Beijing are half way underwater. The waters of the capitals of the Western consumer empires are littered with mountains of rubbish while globalised supermarket brands call for attention. As we pass by, social inequality is spreading in France, while racism and gun violence are increasing in the United States.

As we travel further through Arktika, we encounter a lonely polar bear drifting on an ice floe as the polar ice has melted away. As we drive through cities in Asia we encounter monumental surveillance cameras, fences and security personal that take their own citizens prisoner. At the end of the video, we see only water, as if the whole world has by now been completely submerged beneath it.

3. Leonard Fendler-Moser, *untitled*, 2025

Leonard Fendler-Moser's work *untitled* is a collage of everyday materials that the artist has shaped and mounted on a wooden slat.

4. Katharina Rüll, *Zen*, 2024

The wall object *Zen* consists of two plastic parts from a discarded car, which the artist found at an unofficial disposal site near her studio. She formed a relief from these small, white shells bearing signs of use. An artificial rock formation grows from within it, which the artist modelled from green and white fluff. The fluff comes from synthetic textiles that the artist purchased second-hand. For her formation, Rüll draws on the imagery of idealised Romantic landscapes.

Through the title, the artist refers to the Zen garden as a source of inspiration and a place of longing for unspoilt nature. It contrasts with the distraction, sensory overload and waste of resources in the capitalist consumer world. Minimalist, calm and reduced to a few elements, it invites people to focus on emptiness and themselves.

By combining the cute miniature mountains with the discarded plastic parts, the artist questions the idea of an intact nature that she has evoked through form and title. As an imitation of nature, Rüll's object refers to a futuristic vision of our environment in which nature already coexists with human waste or has reformed itself from this rubbish.

5. Jeremy Palluce, *Föhn Installation*, 2024

Jeremy Palluce's installation consists of three discarded hairdryers from a public swimming pool. The aged plastic has lost its original appeal, especially as the design of the devices also appears outdated. Palluce's plastic monsters remind us how our consumer society is geared towards product cycles. Even devices that still work are discarded if they no longer meet the latest technical standards and their appearance has lost its appeal.

The artist has repurposed solid white ready-mades as loudspeakers for hip-hop playlists. The rebellious music of youth culture disrupts the standardisation and discipline usually associated with industrially manufactured mass-produced products in public swimming pools.

The sound installation thus gives these everyday objects a moment of freedom and unpredictability.

In the 1960s French artists of the Nouveau Réalisme movement such as Christo and Jeanne Claude or Arman, criticised the throwaway mentality in its infancy with collections of discarded mass-produced goods.

By giving new life to discarded objects in art, Palluce also encourages critical engagement with consumerism. At the same time, he reduces his own demand of materials by extending the life of consumer products that have already been thrown away. By transforming things that are considered waste into something valuable, his work shows that value attributions are cultural and economic constructs that can be changed.

6. Romy Yedidia, *COZY*, 2023

The artist has arranged 14 pairs of high heels made of velvet, leather and other fine materials into a parade in the room. The troupe is led by black sandals, followed by another pair of black sandals framed by lemon yellow and azure blue pumps. Behind this vanguard, a second field forms, led by a pair of red high-heeled boots solidified with epoxy resin.

Is this the staging of an eccentric fashion show, a beauty parade or a protest march by so-called 'boss bitch' women demanding free orthopaedic surgery?

In the 'boss bitch' context, high heels with a heel height of 10–14 cm represent the neoliberal type of woman who uses clothing with specific colour symbolism to showcase her status and power. The group assembled by Yedidia wears mostly black as the colour of authority. In addition, red is predominant as the colour of dominance.

Since the 2000s, the term 'boss bitch' (uncompromising go-getter) has been used to describe a type of woman who embodies strength, self-confidence, independence and success. This type has been and continues to be promoted by pop culture and feminist self-promotion on social media and in professional contexts. Personalities such as Beyoncé, the Kardashians, Sheryl Sandberg, Jennifer Lopez and Gwyneth Paltrow celebrate this type.

The title of Yedidia's work *COZY* is also borrowed from a Beyoncé song title. Each of her pairs of sculptures has its own subtitle that contrasts the 'boss bitch' ideal or reveals it as compensation for a female inferiority complex. The subtitles formulate toxic social norms that create pressure. At their core is the statement: 'You're not good enough.' You have to change to please others and survive.

Yedidia's sculptures are made of concrete poured into used high heels. The shoes were worn only once or not at all before being given to the artist by their owners. These barely worn high heels bear witness to the discomfort, impracticality and unattainability of the ideal they embody.

With their bulky shape, the leg fragments formed by Yedidia sometimes resemble swollen or deformed feet, ankles or calves. The misshapen concrete sculptures in the high heels illustrate the gap between the seductive images of femininity propagated in advertising through status symbols such as high heels and the lived reality of female bodies. Deformation seems to be the price of self-branding and commodification of one's femininity that the boss bitch ideal demands.

Events

Interactive tour with artist Karla Zipfel (Gallery II)

Sun 30.11.25 | 2 pm

Sun 28.12.25 | 5pm

Screening

Anas Kahal: Best of Art

Tue 16.12.25 | 7 pm | Kammertheater, E-WERK

with an Artist Talk: Matthias Dämpfle, Jürgen Grieger-Lempelius und Annette Merkenthaler

Art's Birthday

with a performance by Ernestyna Orlowska: Make Your Body Your Machine (2021/2024)

Sat 17.01.26 | from 7 pm | E-WERK

Public Tours

Sun 4.1.26 | 4 pm

Sat 10.1.26 | 4 pm

Galerie für Gegenwartskunst, E-WERK

Eschholzstr. 77

79106 Freiburg i. Br.

www.gegenwartskunst-freiburg.de

New Opening Hours

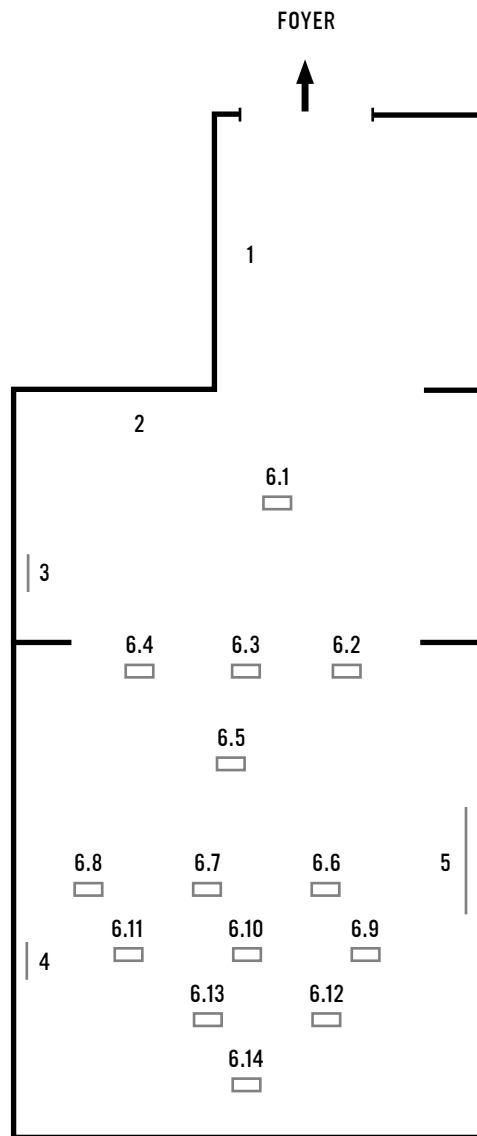
Fr 17-20 Uhr

Sa 14-20 Uhr

So 14-18 Uhr

GALERIE I

ARCHIVE DES BEGEHRENS



- ① **Elisabeth Bereznicki, verner wheel, 2025**
Öl auf Aludibond // oil on aludibond
211 × 190 cm
- ② **Haein Cho, Let's Go to the Happy Land, 2020**
Einkanal-Video // one-channel video
3'40"
- ③ **Leonard Fendler-Moser, untitled, 2025**
Holz, Teppich, Papier, Stecknadel, Klebeband,
Gouache, Aquarellfarbe //
wood, carpet, paper, pin, tape, gouache, watercolor
- ④ **Katharina Rüll, Zen, 2024**
Karosserie-Teile (Fundstück), Fusseln aus einer
Decke (Second Hand) // car body parts (found),
fluff from a blanket (second-hand)
60 cm × 66 cm × 15 cm
- ⑤ **Jeremy Palluce, Föhn Installation, 2024**
Drei Haartrockner mit eingebauten
Lautsprechern // Three hair dryers with built-in
speakers

- ⑥ **Romy Yedidia, COZY, 2023**
Verschiedene Stöckelschuhe, Beton, Stahlbeton,
Epoxidharz, verschiedene Größen //
various high heels, concrete, rebar, epoxy resin
- ⑥.1 **COZY (Skip dessert)**
- ⑥.2 **COZY (Be genuine)**
- ⑥.3 **COZY (Leave something for the imagination)**
- ⑥.4 **COZY (Look natural)**
- ⑥.5 **COZY (Loosen up)**
- ⑥.6 **COZY (Endure the pain)**
- ⑥.7 **COZY (Don't get raped)**
- ⑥.8 **COZY (Don't be so emotional)**
- ⑥.9 **COZY (Don't be like the other girls)**
- ⑥.10 **COZY (Smile more)**
- ⑥.11 **COZY (Fold his clothes. Cook his dinner.)**
- ⑥.12 **COZY (Don't be intimidating)**
- ⑥.13 **COZY (Perk up your boobs)**
- ⑥.14 **COZY (Contour your nose)**

Alle Werke mit freundlicher Genehmigung der Künstler:innen//
All work courtesy the artists