

Daphne Ahlers

Depressions

3.10. - 21.11.2020

On the border where worlds collide, sits anxiety.

Melanie Klein

Our most sensitive parts, depending on the correlated narration and consented fiction, can be the most powerful, controlling, destructive and therefore feared.

The codpieces are the first hard things I have made, hard in a sense that they have edges that are rigid and not flexible. I bashed them several times, which I am equally ashamed as content about. To see the subtle damage, the bruises and scratches, impossible to bend with bare hands, not impossible to injure. Like my neighbor who scratches cars with his key when they are parked on the pavement - chasing assertiveness - an impossible endeavour...

Confidence gaps, pits or depressions.

It took a while to enlarge the codpieces.

During the process and its difficulties I kept searching for pre-existing industrial parts that resembled the cave shape - a depression that could short-cut my work process. I came up with baby bathtubs (negative), motorbike front shields (negative), traffic light buttons (positive, too small).

I was provoked by Vito Acconci's 90's installation *Adjustable Wall Bra* to enlarge the pieces. A work I enjoy as much as I detest it... Acconci wanted to put the audience on a shaky ground when he presented his oversized bra collection. But they were more inviting than threatening, as the visitor could actually sit in them and feel hosted.

Even though my works (adaptation) resemble furniture, they fail to host in a reliable way.

I want to comfort and to shame.

Daphne Ahlers (*1986, Hamburg) lives and works in Berlin.

Selected solo exhibitions:

Puppvisit, Gabi Plus, Vienna 2020

HULFE, Mavra, Berlin 2019

Bloomers, Schiefe Zähne, Berlin 2019

Die Langstreckensängerin, Halle für Kunst Lüneburg 2019

Rinnen, Neuer Essener Kunstverein, Essen 2018

Vilgefortis, with Battle Ax, Cordova, Barcelona 2018

Selected group exhibitions:

The Vapours, curated by Kate Mackeson, Kunstverein Bamberg, 2020

A house is not a home, Fri Art, Fribourg 2019

Dream 'n Wild, Alaska Projects, Sydney 2018

Here, here - das ich und alles andere, curated by Tenzing Barshee, Braunsfelder Collection, Cologne 2018

Accept Baby, curated by Nicolas Brulhart and Sylvain Menetrey at Forde, Geneva 2017

In Awe, curated by Melanie Ohnemus at Kunsthalle Exnergasse, Wien 2017

Dollhouse of a poem, curated by Ninuka Sakandelidze, Vienna 2017

Authentizität. Das authentisch Unauthentische, curated by Stefanie Kleefeld at Halle für Kunst, Lüneburg 2017 S

Solo Cose Belle, curated by Tenzing Barshee at Galleria Acappella, Napoli 2017

F-holes, Humble Habits Domestic Monuments at HHDM, NYC 2016

X is Y, Sandy Brown, Berlin 2015

Works (clockwise):

Depressions, 2020

PU foam, mesh, pins, pearls

30 x 80 cm

Bump, 2020

plaster, pins, pearls, ribbon

15 x 10 x 5.5 cm

Time is a slow feeling, 2020

fleece, chicken wire, led, mesh, ribbon, metal

152 x 74 x 55 cm

Quantum Cyst, 2020

fleece, bikini lining, pearls, led strip, metal.

152 x 74 x 55 cm

My Husband's Got No Courage in Him, 2020

polyester, pvc, pu foam, lining, metal.

152 x 74 x 55 cm

Bathroom:

Doubts, 2019

polyester, nylon, PU foam, tennis balls

32 x 51 cm