



Dafna Kaffeman

Wilken Skurk

Wir laden Sie herzlich ein
zur Ausstellung

IF I HAD A HOME
Objekte und Skulpturen

Vernissage
Donnerstag, 1. März 2018, 19-21 h

Finissage
Samstag, 14. April 2018, 16-18 h

You are cordially invited
to the exhibition

IF I HAD A HOME
Objects and Sculptures

Vernissage
Thursday, 1 March 2018, 7-9 pm

Finissage
Saturday, 14 April 2018, 4-6 pm

lorch+seidel contemporary

DAFNA KAFFEMAN (born in Jerusalem 1972) graduated in 1999 from the Gerrit Rietveld Academy, Amsterdam, and received a Master in Fine Arts from the Sandberg Institute, Amsterdam in 2001. From 2003-2016, Kaffeman was head of the Glass Studies Department of the Bezalel Academy for Arts and Design in Jerusalem. Dafna Kaffeman lives in Tel Aviv.

RECOGNITIONS | 2016 *Design Prize* awarded by the Israeli Ministry of Culture | 2011 *Creation Engagement Prize* awarded by the Israeli Ministry of Science and Culture | 2008 *Bombay Sapphire Prize*, Finalist.

PUBLIC COLLECTIONS | Corning Museum of Glass, US-NY | Montreal Museum of Contemporary Art | Victoria and Albert Museum, London | Kunstsammlungen der Veste Coburg | Ernsting-Stiftung, Coesfeld, DE | Alexander Tutsek-Stiftung, München | Musée du Verre, Carmaux, FR | David Owsley Museum of Art, Muncie, US-IN. | Museum of American Glass, Milville US-NJ | Racine Art Museum, Racine, US-WI.

WILKEN SKURK (born in Dresden in 1966) studied sculpture at the Academy of Fine Arts in Berlin-Charlottenburg. In 2001, professor David Evison awarded him the title of *Meisterschüler*. Wilken Skurk lives in Berlin.

RECOGNITIONS | 2013 *Guest Artist Pavilion Project*, Toledo Museum of Arts, US-OH | 2008 *Bombay Sapphire Prize*, Finalist | 2006 *Coburg Glass Prize*, Alexander Tutsek Prize.

PUBLIC COLLECTIONS | Ernsting Foundation, Coesfeld-Lette, DE | Kunstsammlungen der Veste Coburg, DE | Alexander Tutsek-Foundation, Munich | Glasmuseum Hentrich, museum kunst palast, Düsseldorf | Glasmuseum Frauenau, DE | Musée du Verre, Sars-Poteries, FR.

PAGE-I LEFT | Wilken Skurk | *Home*

Cast glass, bronze, concrete

160 x 110 x 90 cm | 63 x 43.3 x 35.4 inches | H x L x W

PAGE -I RIGHT | Dafna Kaffeman | *Dead*

Flameworked glass, aluminium, silicone

70 x 85 x 5 cm | 27.6 x 33.5 x 2 inches | H x W x D

PAGE-4 | *If I Had a Home* | two-artists exhibition

Gallery installation | lorch+seidel contemporary | 2018

WILKEN SKURKS Skulpturen *Home*, *Nest* und *Tresor* sind Visionen zum Thema Behausung. Trotz der unterschiedlichen Ausdeutungen sind alle drei Werke getragen von einer positiven, in sich ruhenden Grundhaltung. *Home* mit seinem dominanten blauen Glas kommt kathedralenartig daher. Die beiden Türme erscheinen wie Interpretationen der Schachfiguren König und Königin. Ihre Verbindung lässt das Zuhause zu einem sakralen Ort werden. Hoch aufragend wie eine mittelalterliche Trutzburg wirkt dagegen *Tresor*. Das weiße Opak-Glas unterstützt den wehrhaften Charakter. Spielerisch-heiter ist die Anmutung von *Nest*. Die eingeschlossenen Luftblasen verleihen dem durchsichtigen Glas Lebendigkeit.

DAFNA KAFFEMANS Wölfe „sind Einzelgänger, isoliert und autonom, nichts in ihrer Nähe dulndend, eingebunden in ihr Umfeld und doch losgelöst“, wie Henrietta Brunner schreibt. Sie sind Jäger und werden selbst gejagt. Ohne Behausung, ohne Ort des Rückzugs, sind sie schutzlos, auf sich selbst gestellt. Man würde ihnen einen sicheren Ort wünschen, wo sie der allgegenwärtigen Gefahr entkommen und Ruhe finden könnten.

WILKEN SKURK'S sculptures *Home*, *Nest* and *Tresor* (Strong Room) embody visions of the theme of dwelling. Despite their divergent approaches, all three works are sustained by an essentially affirmative tenor of inner repose. With its dominant blue glass, *Home* resembles a cathedral. The two towers could be reinterpretations of the king and queen figures of a chess set. The bond that joins them transforms this structure into a sacred place. In contrast, *Tresor* (Strong Room) soars upward like a medieval fortress. This defensive character is underscored by the use of opaque white glass. *Nest* makes an impression of playfulness, serenity. The internal air bubbles endow the transparent glass with vividness.

DAFNA KAFFEMAN'S "solitary wolves are treated in autonomous isolation - they don't tolerate anything nearby. At the same time they are both connected and disconnected to their neighbors" as Henrietta Brunner writes. They are simultaneously predators and prey. Homeless, lacking a place of retreat, they are vulnerable, compelled to fend for themselves. One wishes they could enjoy a safe haven, a place where they could escape omnipresent danger and find peace.

