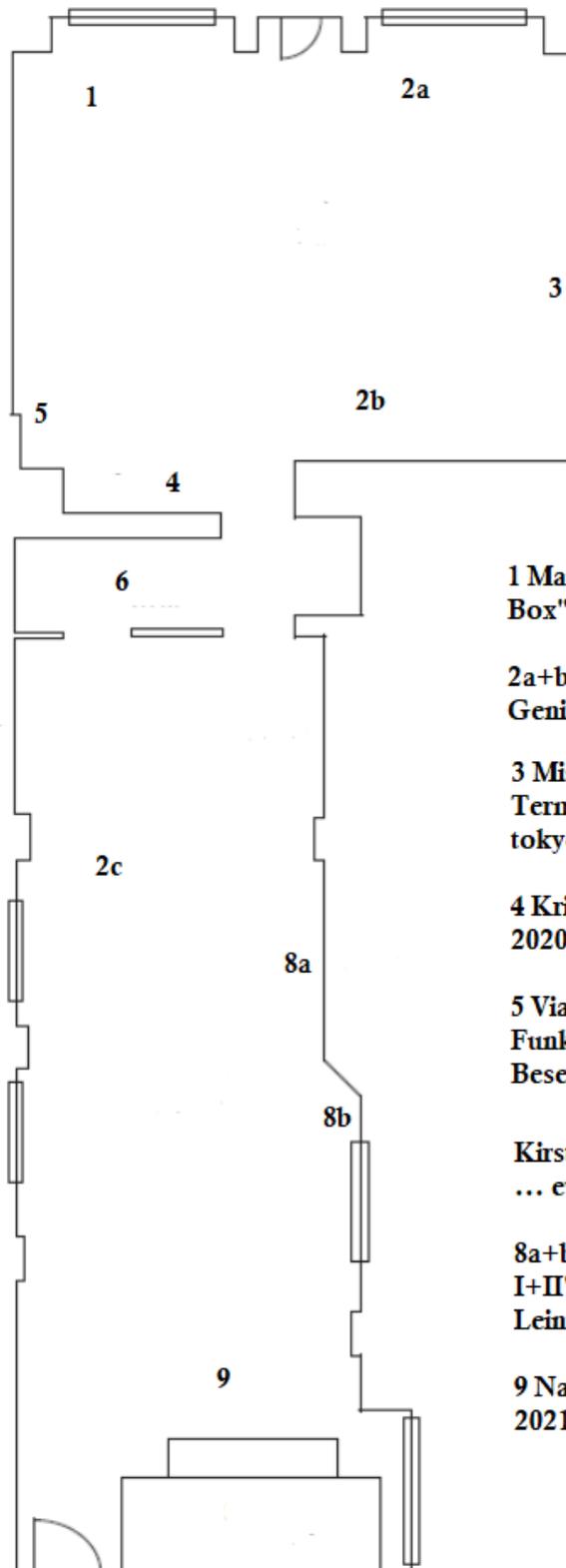


and darkness only lasts 'til dawn, 1 -11 April 2021, floorplan



1 Maslowski/ Grenzhaeuser "Pandoras Box", 2016-2018, Slideshow

2a+b+c Evgenia Usimova "Beflügeltes Genie I-III" Gips/ Metall, 2012

3 Mischa Leinkauf "Endogenous Error Terms" moscow#17, florence#20, tokyo#07, 2019, C-Print

4 Kristina Popov "please let me go", 2020, C-Print

5 Via Lewandowsky "Reinheit I: Im Funkeln ist gut Munkeln", 2021, Besen, Leuchtkette, Batterie

Kirstin Burckhardt "You are not alone ... ever", 2020, Soundinstallation

8a+b Jochen Andres Wiese "Untitled I+II", 2020, Öl und Pigment/ Metall/ Leinwand

9 Nathalie Grenzhaeuser "Schacht", 2021. Installation

and darkness only lasts 'til dawn

1 – 11 April 2021

**Kirstin Burckhardt, Nathalie Grenzhaeuser, Mischa Leinkauf, Via Lewandowsky, Maslowski/
Grenzhaeuser, Kristina Popov, Evgenia Usimova, Jochen Andres Wiese**

curated by Daniela von Damaros and in collaboration with Projektraum 145 Berlin

The group exhibition "and darkness only lasts 'til dawn", on view at Projektraum 145 in Berlin from April 2 to 11, 2021, and featuring works by eight local artists, illuminates the phenomenon of darkness. Each artistic work features formal aesthetic elements such as using black, light-dark contrasts, and shades of gray, creating a superficially gloomy visual effect that inevitably confronts the viewer with darkness. The medial diversity of the exhibits, from the genres of photography, painting, sculpture, video, and sound, stimulates several senses simultaneously beyond the visual and enables the recipient to "see differently": a seeing that reveals the potential that lies hidden in the darkness.

In our Western culture, darkness is hardly perceived consciously because it is associated with the unknown, mortality and sin and carries the risk of awakening negative emotional states such as fear, loneliness and despair. Darkness or gloom is described in the Book of Job of the New Testament as the anti-divine principle par excellence, the realm of evil, Satan, hell and damnation. The Buddhist nun Pema Chödrön makes clear in her literary work how we deal with darkness, describing that "everyone who stands on the border of the unknown and remains without a point of reference feels bottomlessness. Quite habitually, we turn away as soon as we feel fear...we distract ourselves, cover it up or drive it away. Rarely do we meet a person who asks us to stop running away from fear and even more rarely to come closer to it and just be there to become familiar with it." An opposing view of darkness is described by Japanese writer Tanizaki Jun'ichirō in his essay "In Praise of Shadows". In a poetic narrative style, he gives an aesthetic value, a "refinement," to "blackened surfaces of ancient objects that have a dense, heavy and abysmal effect." Beauty is hidden in the darkness. The shadow is its keynote and an aestheticizing element that can be found in almost all areas of life in Japanese culture.

The exhibition takes up this tension in the perception of darkness between the Occident and the Far East and provides an insight into the ambivalence of darkness by means of poetically gentle, ironically-grotesque and abysmally-amorphous visual languages of the exhibits. Accompanied by curiosity, the viewer transcends familiar boundaries and immerses himself in the perception of hidden spaces of artistic creativity, such as subterranean urban infrastructures or those emotional spaces of fear, loneliness, and despair.

In order to perceive darkness in a more immersive way, the exhibition space becomes a performing space and traces the process of seeing in the dark through a targeted use of light. Similar to the way the eye discovers more and more details in the black surface during the perception of Kasimir Malevich's suprematist painting "Black Square on a White Ground," the conventional patterns of reception and interpretation of darkness are also transformed. It is no longer dark and rigid, as is commonly assumed, but dynamic, multifaceted, and above all transient. The exhibition "and darkness only lasts 'til dawn" thus reflects on the one hand the mental states as consequences of a lockdown that lasted for months, but also points to the time afterwards, when cultural institutions open their doors again and the possibility of a revival of public life exists.