

Heike Gallmeier - to vanish - a visual play

The moment, at the beginning of playing a new game, makes you feel like being in an empty or unfamiliar room: unsettled and disorientated, but also inspired. This moment asks for interaction, for courage and curiosity, in order to gradually venture forward, to meet the unknown and to familiarize oneself with the rules of the game.

Movement and observation - these are actions that help to overcome the state of dizziness and disorientation and at the same time describe a process in which the beholder finds himself in the encounter with the works of **Heike Gallmeier**.

Heike Gallmeier's installations, as well as her current work shown in the exhibition **Invisible Spaces III to vanish**, consist of constructed individual parts or *object trouvés*, which, partly painted by the artist, can function independently as objects or as sculptures, but are also part of a larger whole: An architectural construction that becomes physically tangible to the viewer because of its expansion into space. Just through movement, like going back and forth, pacing off, a change of perspective from being in the middle into an observing external position, a visual comprehension of her space-related work takes place. *Gallmeier* unfolds this immersive experience of perception in a real, tangible space out of the plane. In her installations, quotes from the pictorial spaces of Renaissance painting can be discovered. The for this epoche characteristic construction of a spatial illusion through central perspective seems to dissolve in the installation. But the built space finds its final point again in a two-dimensional medium: it is photographed by the artist from the perspective of the camera's eye and thus translated back into a two-dimensional with central perspective.

The transfer of image motifs to various media levels symbolizes the constant presence of changes, transformative processes that are inevitable and natural. The moment between emergence and disappearance, construction and deconstruction, becoming and passing away is captured by the works of Gallmeier. The temporal level, which inscribes itself by addressing transience in the work, finds an expression already in the smallest and fundamental component of *Gallmeier's* installations, namely in the colored and loosely placed painting on various surfaces. They are metaphors for the transformative moment of emergence or disappearance, such as a contour that already dictates a form and still has to be filled with content or, as it were, a relic of something that has long since vanished.

In its entirety, the installation can be read as a collection of traces of past and present spaces. Through the abundance of creative means and their airy spatial arrangement, it provides further spaces, such as spaces of association and memory that emerge in-between¹, in interaction with the observer. These individual resonant spaces go beyond a physical, visual perception and raises the question of what ultimately remains and lasts. Does the perception of the simultaneity of spaces in the installation perhaps reveal the realization that spaces of remembrance are the only spaces that persist?

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¹ After Tetsuro Watsuji's philosophical term „Betweenness“ (aidagara), as the most fundamental human property (from the Japanese „ningen“ – composite of „person“ und „betweenness“). According to him, existence has a spatial nature. Ref: Edit Tóth: Design and visual culture from the Bauhaus to Contemporary Arts. Optical Deconstructions, New York: Routledge, 2018. p. 121ff.