



Margarethe
Rebekka
Kollmer



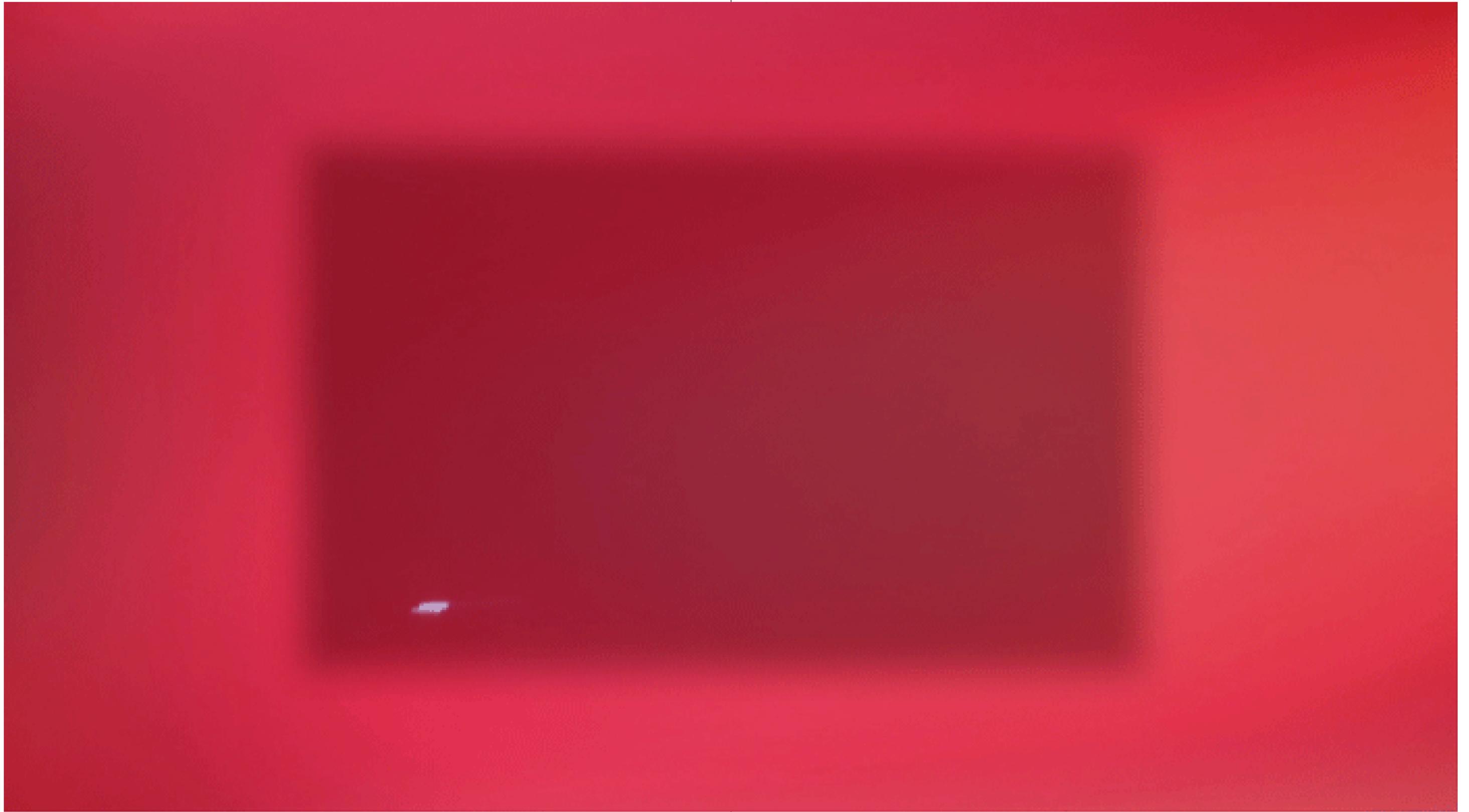
THIS IS WHAT I'M WORKING ON RIGHT NOW











I APOLOGIZE IF ANYTHING I SAY HERE BOTHERS YOU.
I WARN YOU THAT IT GETS VERY GRAPHIC ...

YOU GOT EVERYTHING WRONG

sound installation | 17 min | 2015

A voice is telling a story and addresses the viewer personally but shows more and more inconsistencies as it proceeds. In fact it is constructed from fragments taken from stories people wrote down online because nobody else would believe them what happened to them. They have different content which becomes more obvious as the text proceeds.

listen here: www.margarethekollmer.de/previews



IT WAS REALLY HARD FOR ME TO TRY TO UNDERSTAND HOW I WAS COMING OFF TO THEM, OR WHY WHAT I WAS TELLING THEM MIGHT NOT HAVE BEEN EFFECTIVELY GETTING THE POINT ACROSS...

NOT EVERYONE HAS BEEN THROUGH THE SAME LIFE EXPERIENCES, AND YOU CAN'T HOLD IT AGAINST THEM FOR NOT UNDERSTANDING.

I WAS WALKING HOME FROM MY FRIEND'S HOUSE.
I SAT WITH HIM AND WAS PERPLEXED FOR THE REST OF THE
NIGHT, AND HAVE BEEN EVER SINCE.

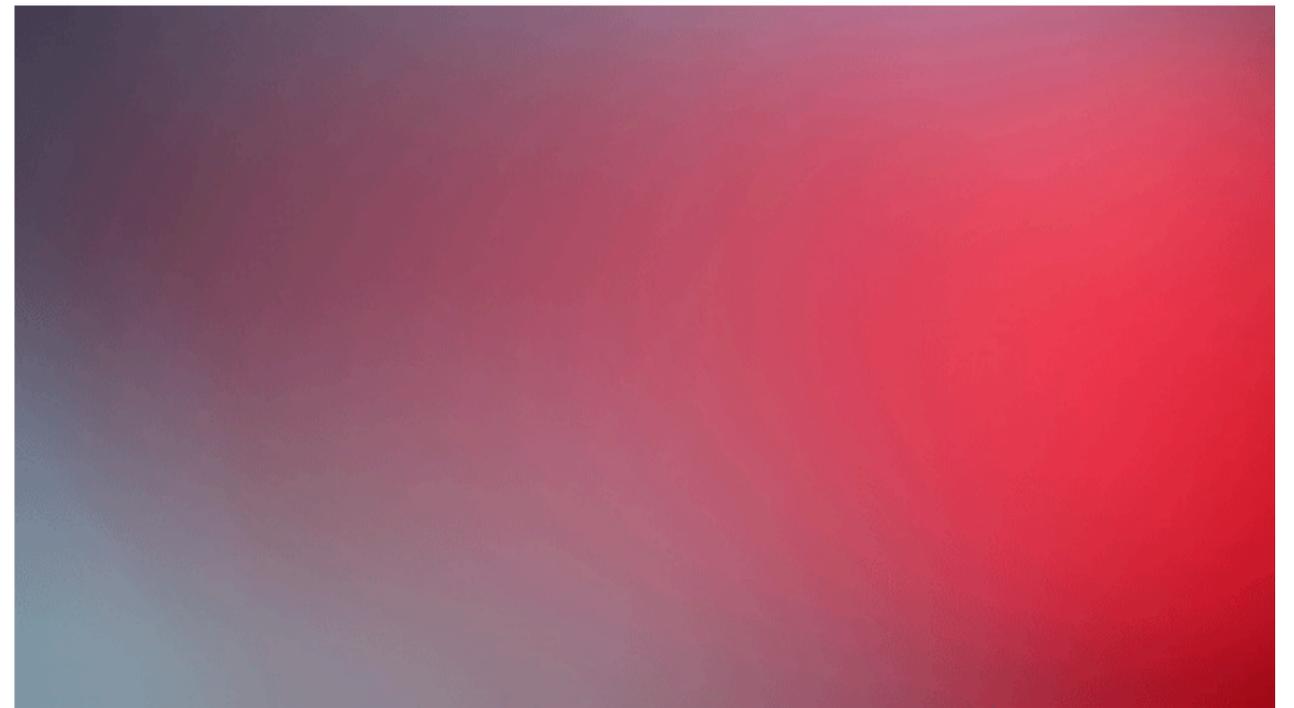
...
I'VE BEEN LOSING SLEEP BECAUSE OF THIS... THEY THINK IT
IS A JOKE BUT IF YOU THINK...

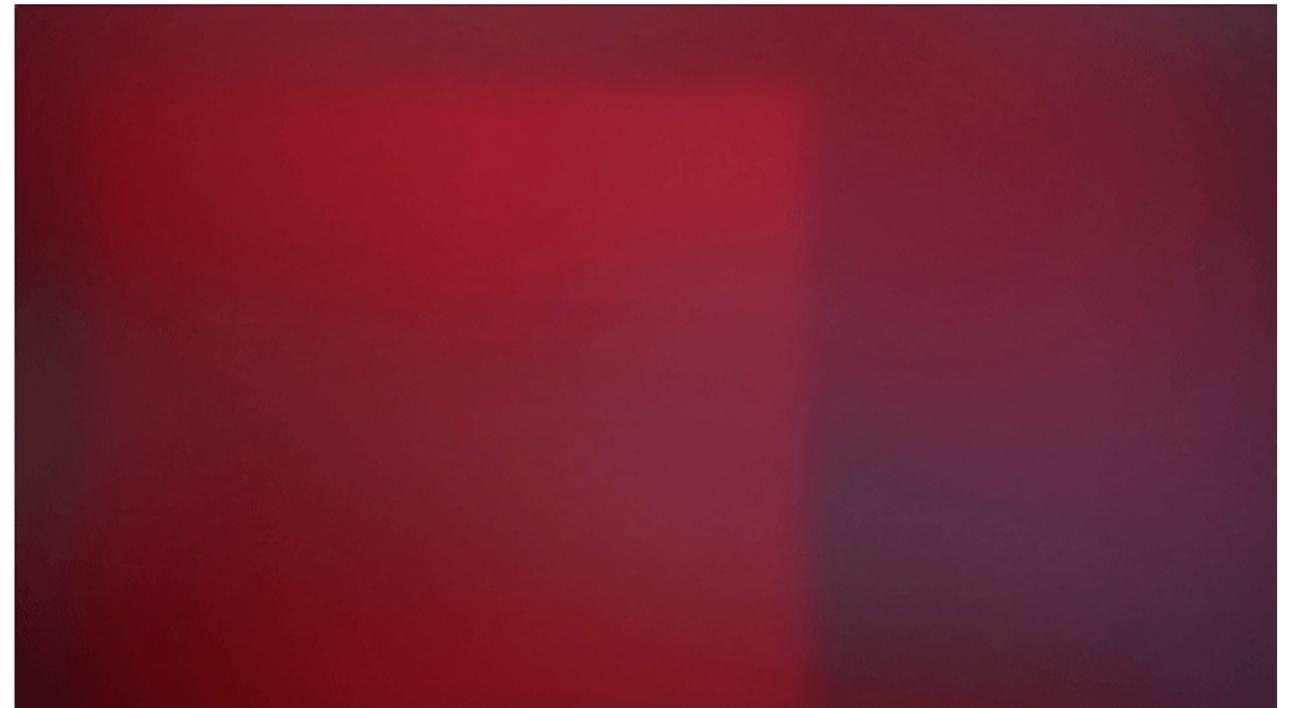
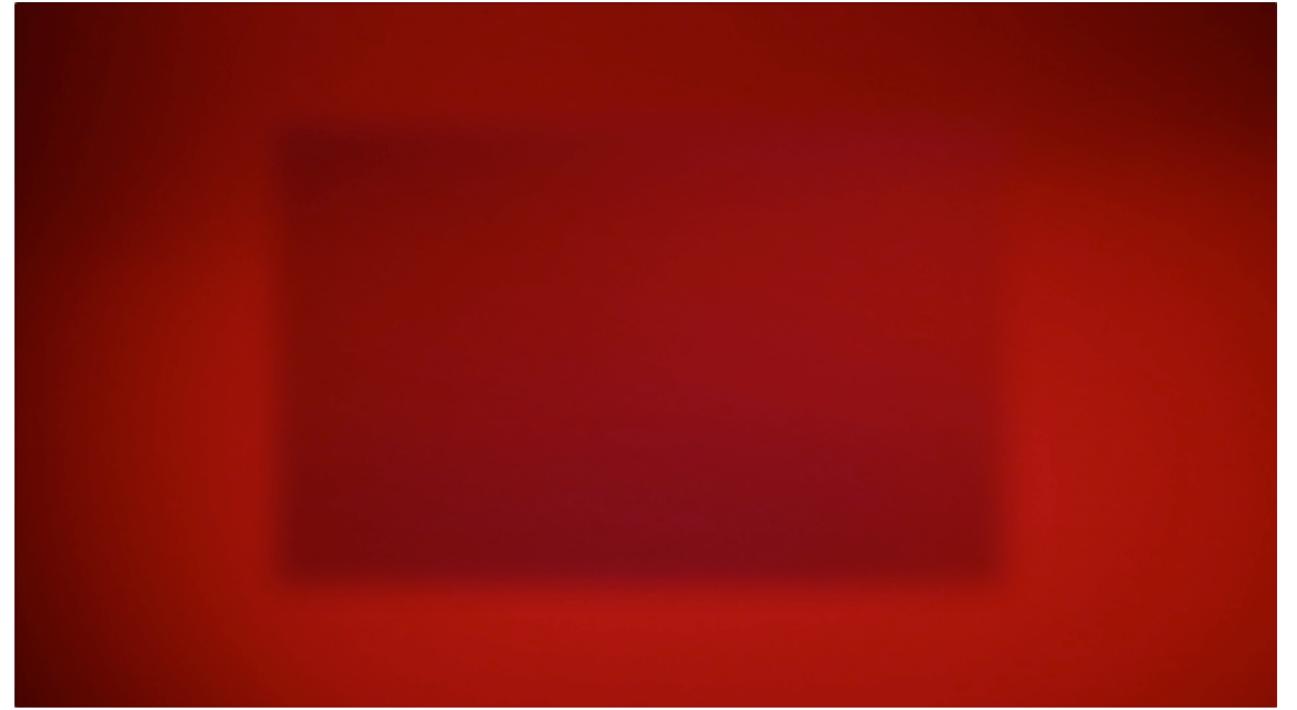
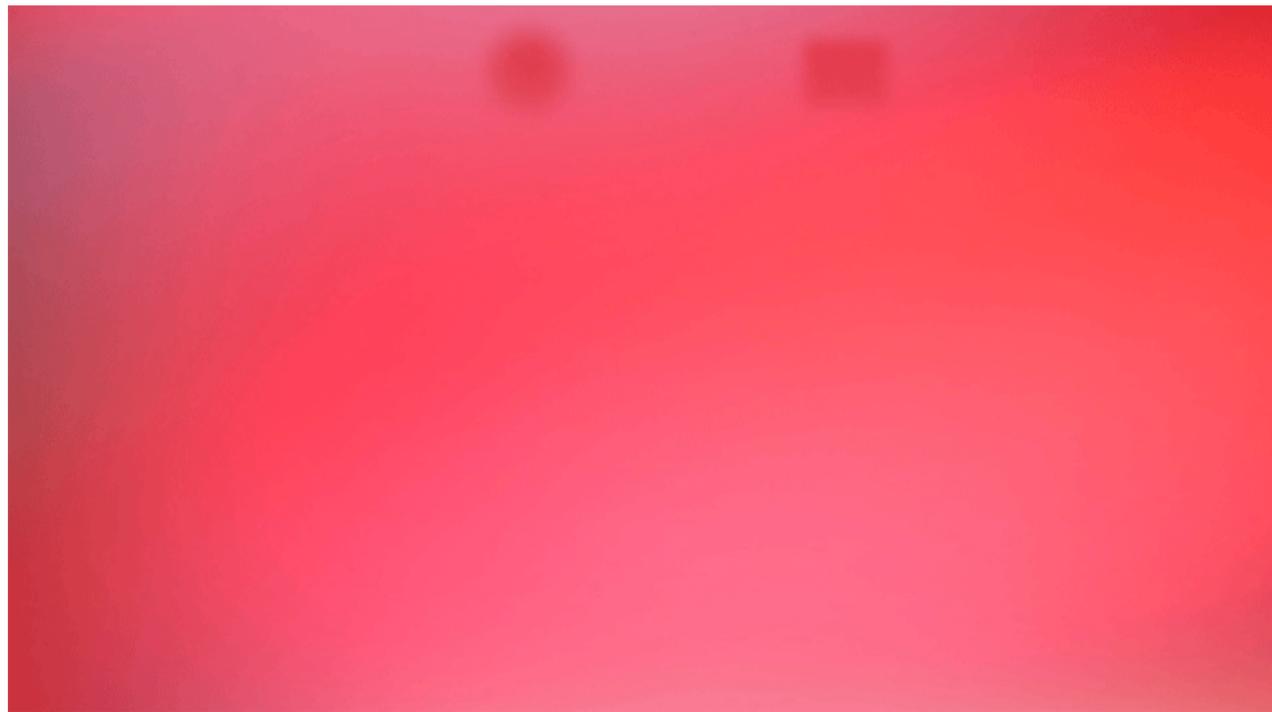
**IMITATING THE INSIDE OF YOUR EYES WITH THE
OUTSIDE OF MY HAND**

video installation | 25 min | 2015

The video shows the artist's hand in front of the camera creating an abstract space interrupted by occasional movements of the hand that recalls the presence of a physical body which is creating the image. The statement in the title connects notions of corporeality and imagination both suggesting and preventing immersion. During that the lighting of the video image changes several times implying a narration. Animations occur now and then, reminding of an artificial, computer generated space. They are accompanied by sounds made from recordings of a domestic environment.

watch here: www.margarethekollmer.de/previews







I'VE BEEN SO NERVOUS ...
I'M GLAD YOU'RE HERE NOW. YOU PROBABLY WONDER WHO
THIS IS

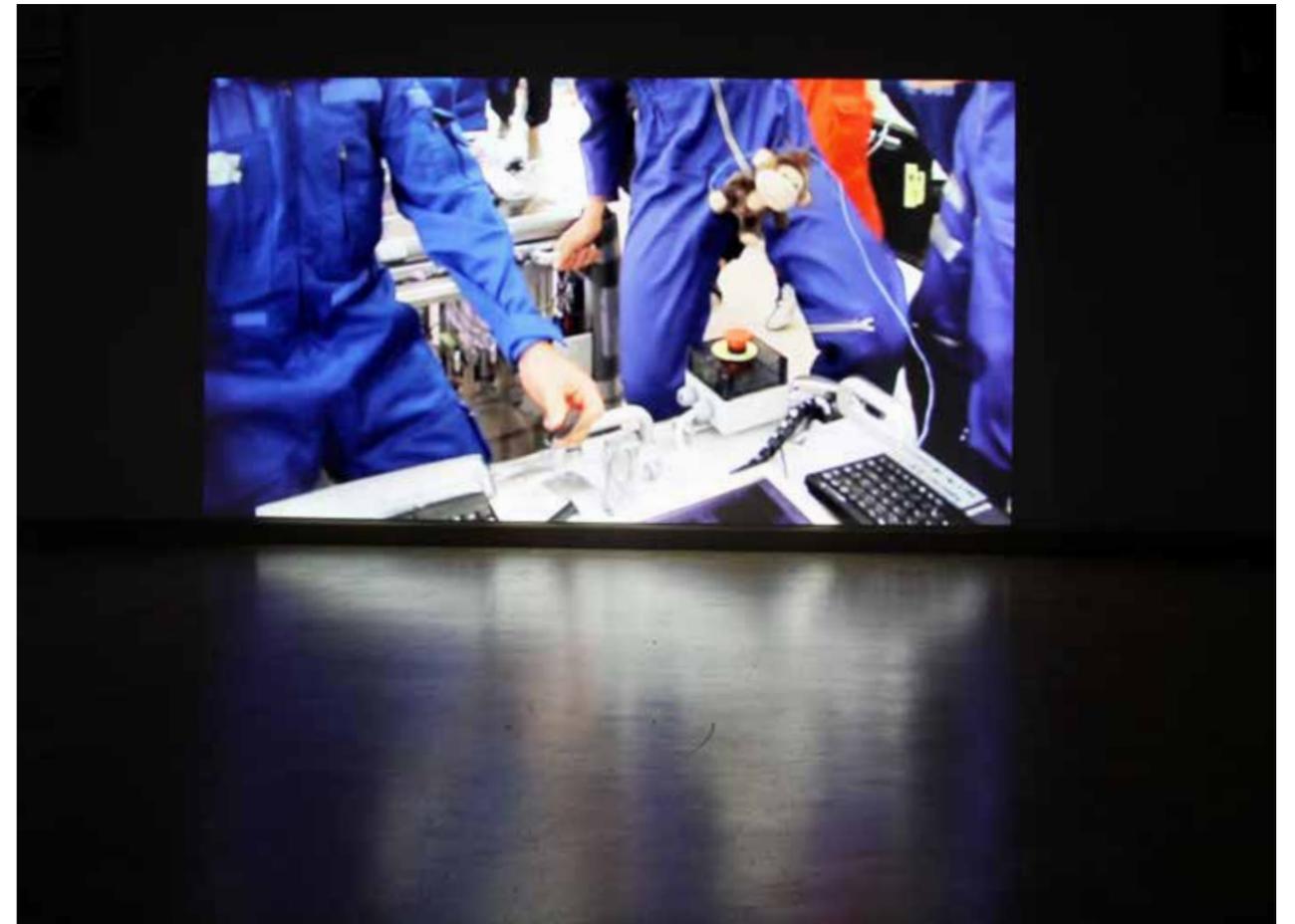
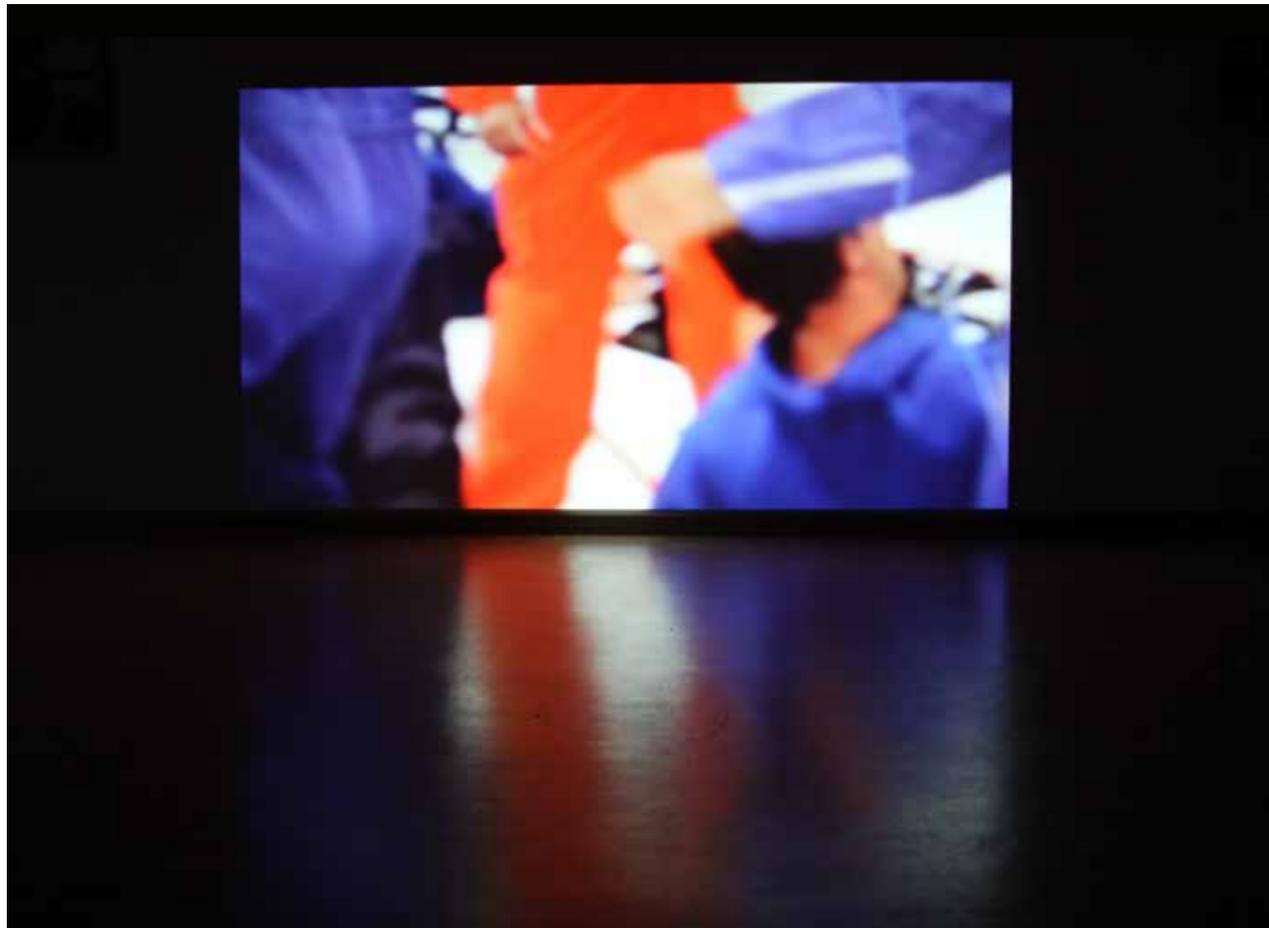


DAMN THAT'S CRAZY. I KNOW. THAT'S WHY I NEVER TELL
THE STORY.
THE THING IS THAT I REMEMBER BEING IN AN ABANDONED
CAR



object | frames | ink-jet print on baryta paper | 2016

Three video stills printed and framed, combined to a triptych. Only one side at a time can be folded in and it is not possible to view all prints at the same time. Neither suitable for hanging nor clearly indicating a way to position it the object poses the question of its own handling.



PER SIE

video installation | 7'32" | 2012

Static images from a scientific parabolic flight are filmed from a screen. The camera follows the scientists' movements in each of the clips and comes closer and closer to the screen. The sound of the artist re-recording the images is heard with the video. Similar to the picture in which participation is imitated by the camera movement the sound establishes a feeling of closeness to the scene thus involving the spectator in both documented realities.

preview: <http://youtu.be/jNKGrK7Yc2U>

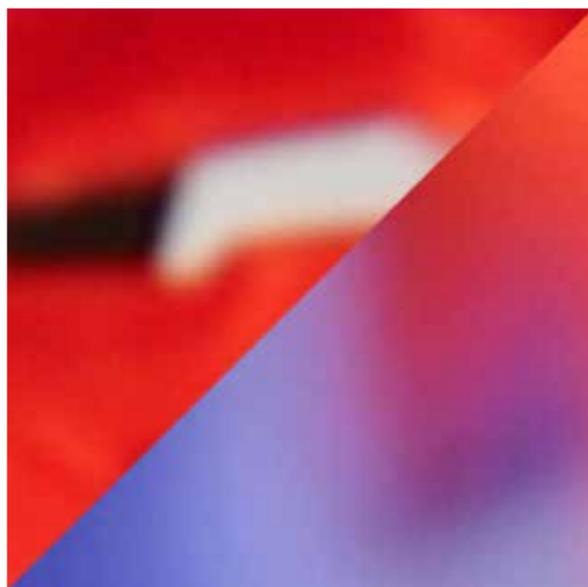




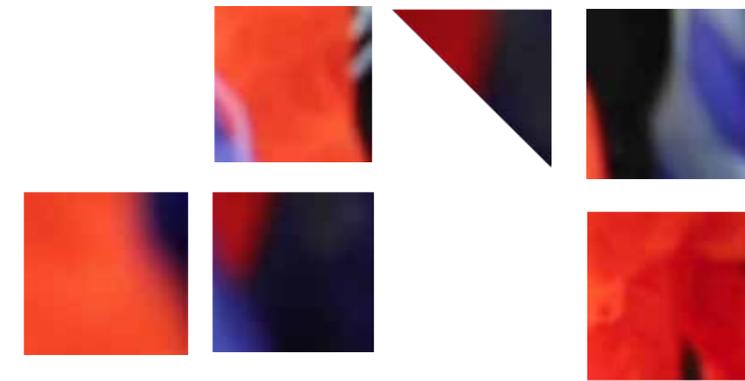




wash and
blend the
hugs & kisses



reduce heat to low.
XOXO



add a bit more
boiling whatever



PARROT STEW

text | prints | 2016

printed video stills taken from the video work Per Sie are reinterpreted by their resemblance to the colours of parrots and are combined with mixed up text fragments of unanswered text messages and a stew recipe.

pour the blend
in you ok?



u up? into small
pieces.

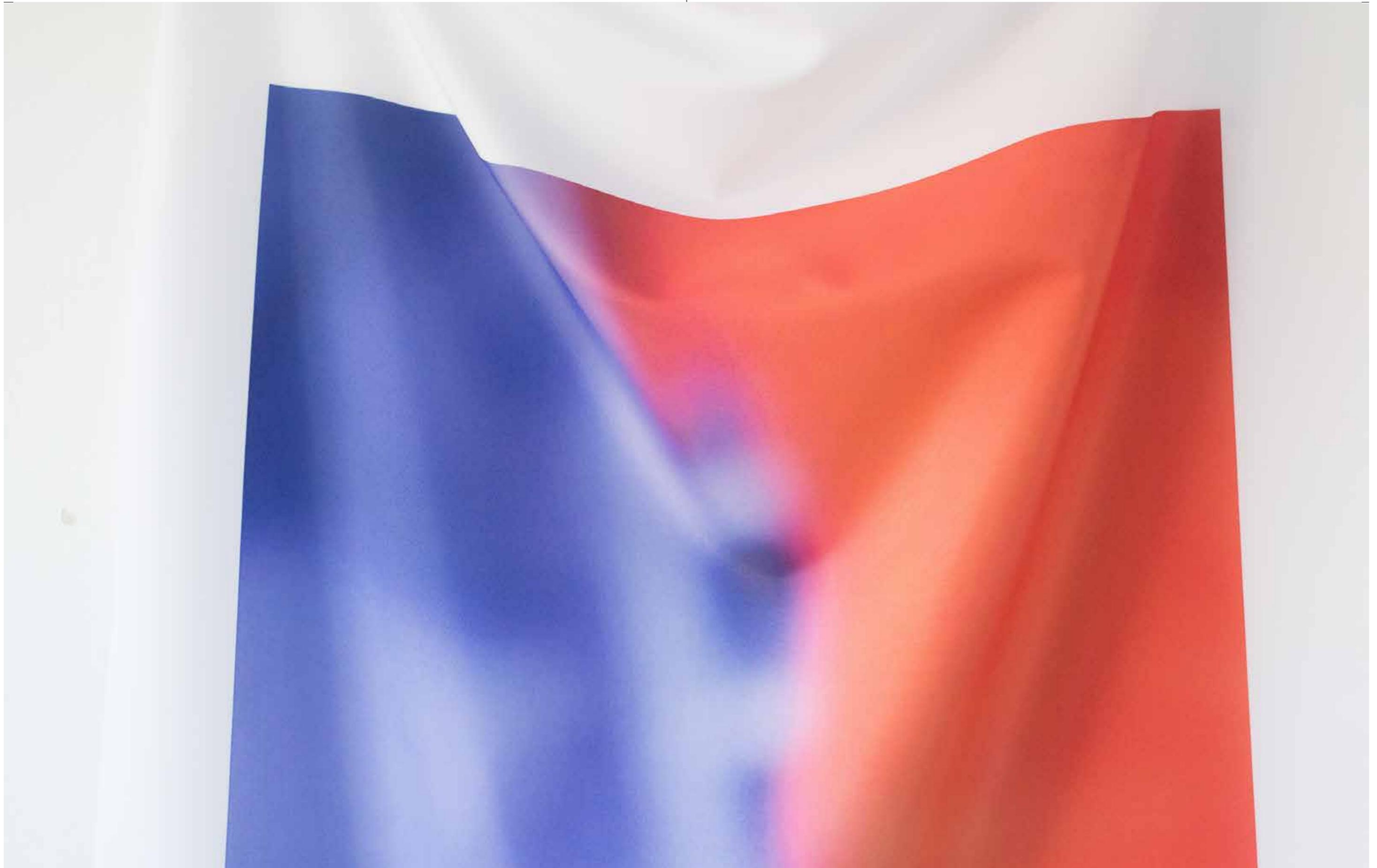


stir u r
well.



dissolve and
pour into
how r u?





dissolve and
pour into how r u?

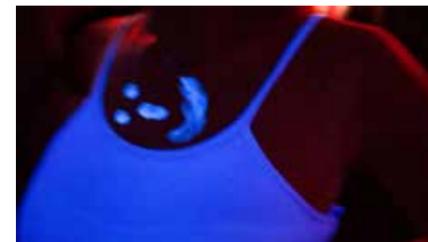
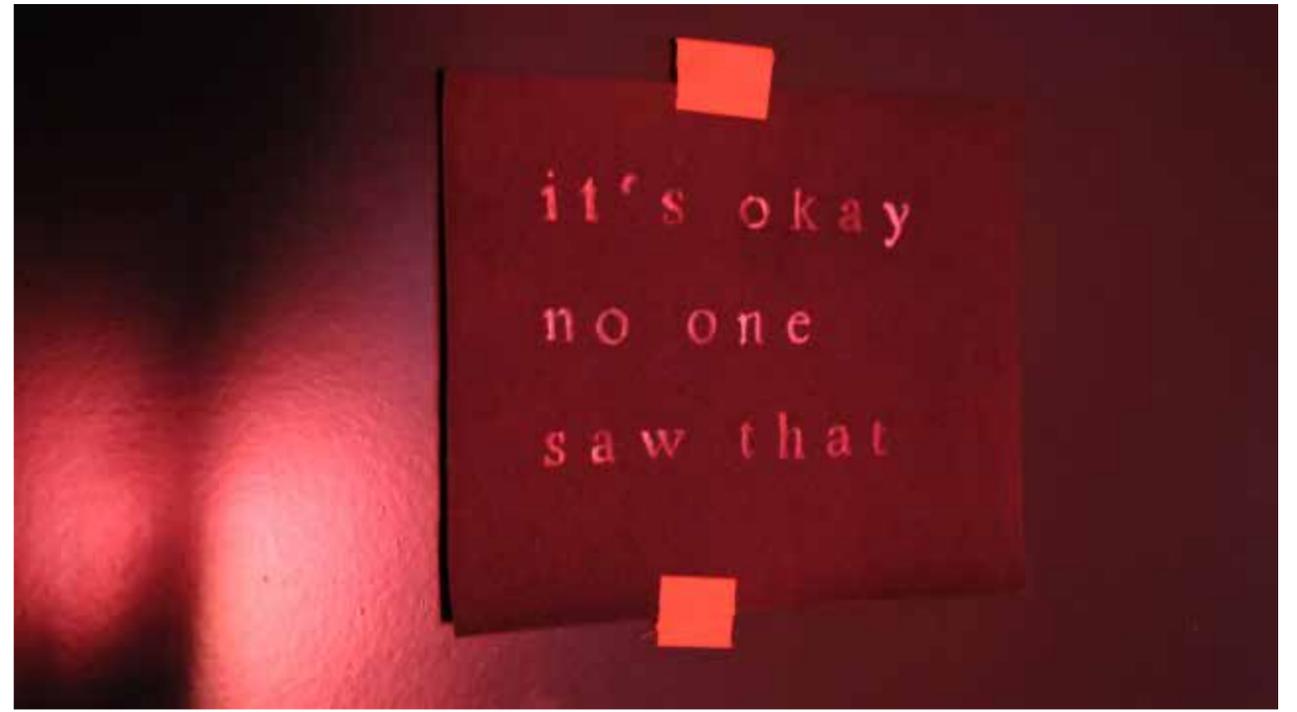
cover;)



I LIKE YOU ANYWAY

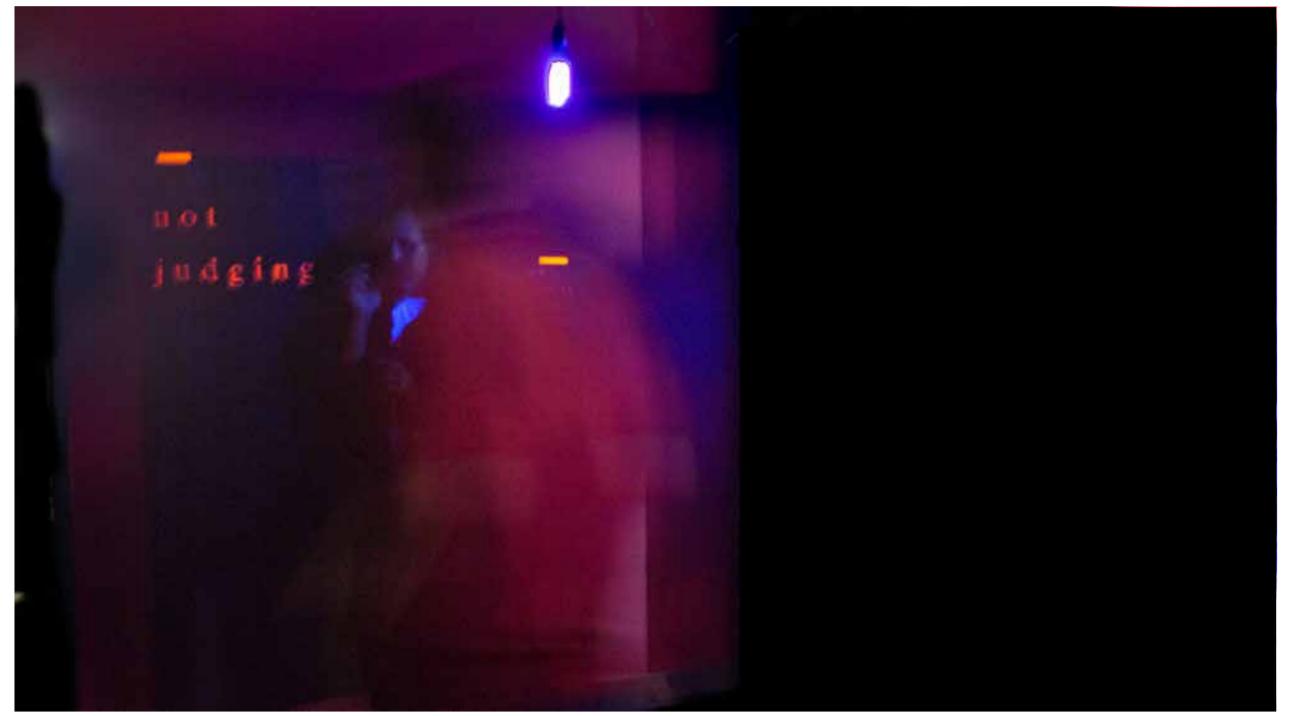
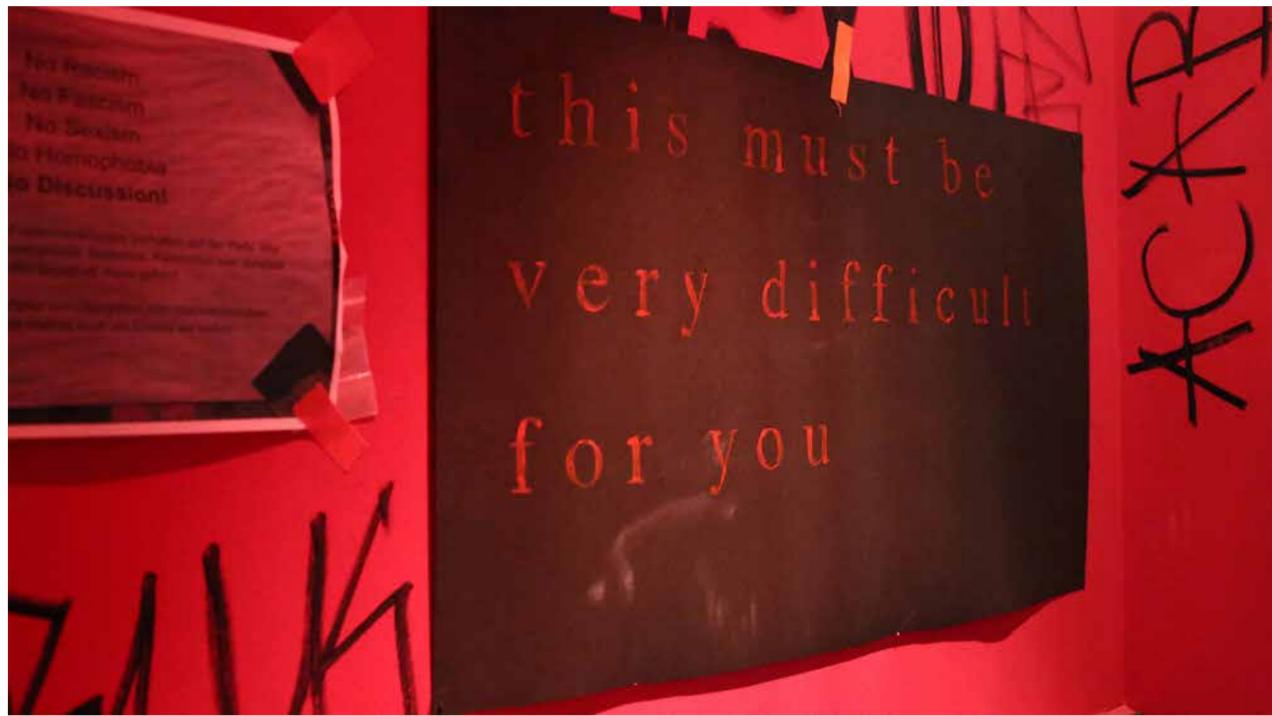
installation | performance | photography | 2016

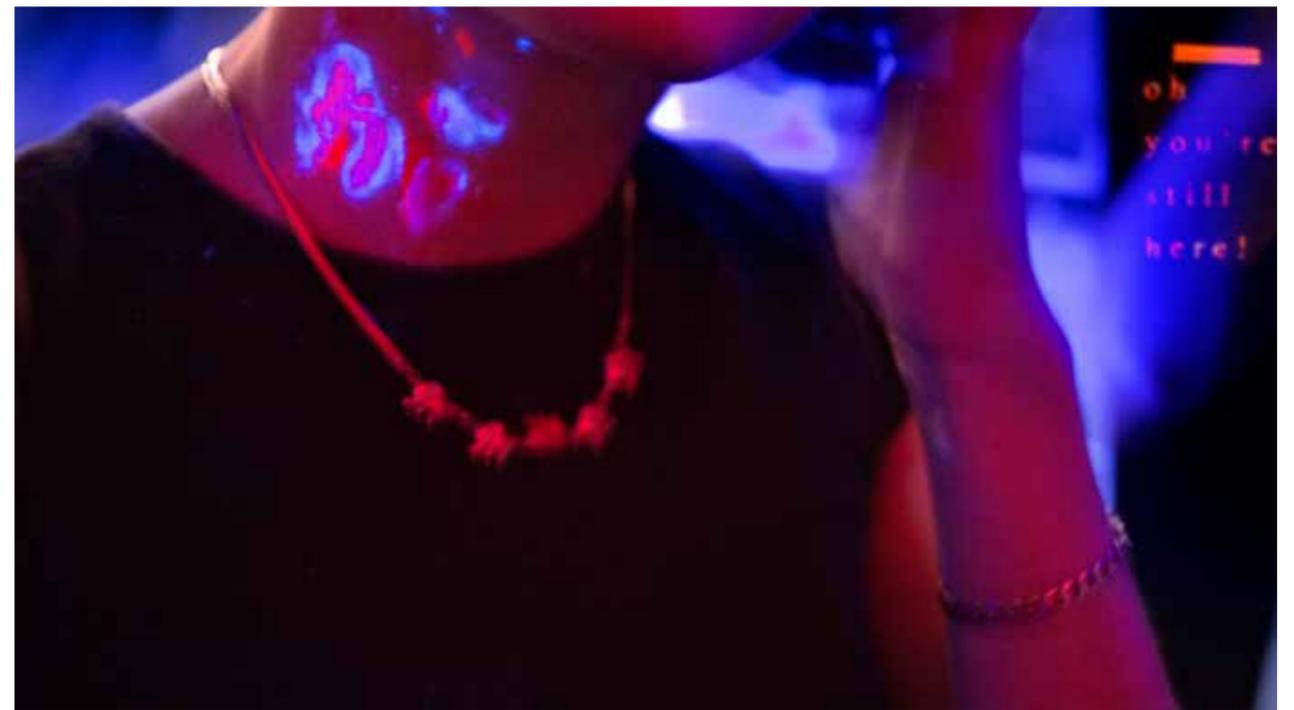
For this work over 30 signs with writings were installed at a painting exhibition opening with a following party. Painted by hand with fluorescent paint the writings functioned both as an art work and as a party decoration. Each room had writings specifically made, commenting on the situation in a positive, formally encouraging and subtly questioning way. The signs are mostly composed from generic phrases found in media. Putting those sentences in a space of social interaction and turning them into objects on the wall removed them from the way they function within spoken language. During the party people could get fluorescent body paint, saying either “hi”, “!” or “:-)”. referring to the language of text messages and social media people carried their own statements to be photographed. As a final work the signs, photos and computer drafts for the signs get mixed up.







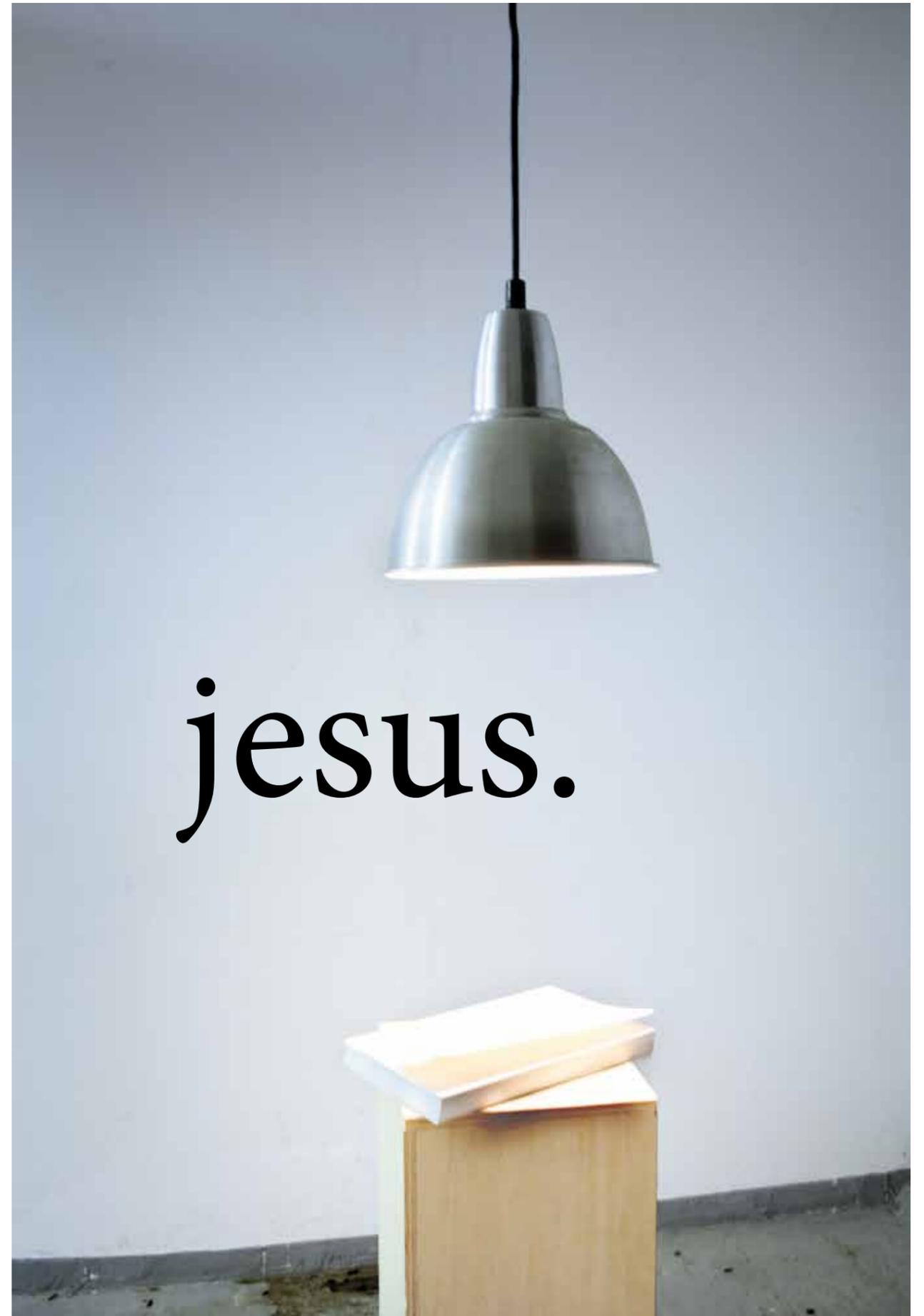




WHO ARE YOU? WHAT DO YOU WANT?

book | 200 pages | 2014

Each page shows the text of a movie character in a scene where he gets attacked. The quotes are taken from different films that are not named. With constant repetition of similar sentences and expressions the scenes appear generalised and remind the reader of films he has seen himself. The format of the book resembles a book of poems. So the film scenes get formally abstracted and isolated from their original context of the film with it's atmosphere and acting performance. The relationship between art object and reader is defined by the act of reading. The white book cover shows the traces of usage.





What?
What the fuck is this?
Oh, please stop!
Stop, stop it!
Ah!
You're dead!
Please stop, stop.
Please!
Please, help.
I'm sorry.
Please don't hurt me.
Im sorry.
Im sorry!
Ah, no no no no.
Please, please.
Please.
Please don't hurt me.
No, no.
No.
Ah!
Ahh! Ahhh!
No.
Ahh!

What the fuck?
Son of a bitch.
Let me go.
Let me go!

MELANCHOLIDAY

site-specific installation and event at the Sunview, NYC | 2014

The recorded tourist videos of a trip to New York City were shown at a party hosted by the Sunview, NYC. The presentation reminds of a slide show like people used to do it to show their holiday photos to friends and relatives, before digital media existed. The work presented memories of the trip while still being on the trip, during an event that is supposed to be enjoyed instead of recorded or overridden by media. Two different styles of experience are being confronted.







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