

ELISABETH OERTEL

lorch+seidel

PORTFOLIO



lorch+seidel contemporary

lorch+seidel galerie | Tucholskystr. 38 | T + 49. 30. 978 939 35 | info@lorch-seidel.de | di-fr tue-fri 13-19 h
contemporary art | D-10117 Berlin | M + 49. 176. 235 265 65 | www.lorch-seidel.de | sa sat 12-18 h

ELISABETH OERTELS Faden-Installationen spiegeln die Rasanz ihrer Entstehung. Das flüssig-heiße Glas kann nur kurze Zeit verarbeitet werden. Unter Zeitdruck legt die Künstlerin Glasfäden über ein dünnes Gestänge aus Metall. Aus linearen Elementen entsteht eine dreidimensionale Zeichnung. "Das heiße Glas benutze ich als Stift. Ich setze Linien, verdichte diese, ich schraffiere, zeichne Linien übereinander. Das Ganze muss schnell gehen. Ich bewege mich dabei tänzerisch." Die Fäden sind ein Bild für das Unterwegssein der Künstlerin, aber auch das der Installationen. Flüchtigkeit und Vergänglichkeit sind das Thema. Innere Spannung, Transporte und Publikum tragen bei zur fortschreitenden Dekonstruktion der Werke. "Die Materialbeschaffenheit dieser fragilen Architekturen hat ihren größten Wert, in dem Moment, wo sie konsumiert wird."

ELISABETH OERTEL'S glass filament installations mirror the dynamism of their creation. The molten glass must be handled with extreme speed. Under acute time pressure, the artist casts layers of glass threads over a thin metal framework. Emerging from these linear elements is a three-dimensional drawing. "I use the hot glass like a pencil. I sketch lines, solidify them, hatching and laying one line on top of one another. Everything must be done very quickly. When I'm working, my movements are dance-like." The filaments capture both the artist's mobility and the temporary character of the installation. Volatility and evanescence form the theme. Inner tension, transportation, and the audience contribute to the work's progressive deconstruction. "The materiality of these fragile architectures finds its greatest value in the moment of reception."

Room with a View

Gallery Installation

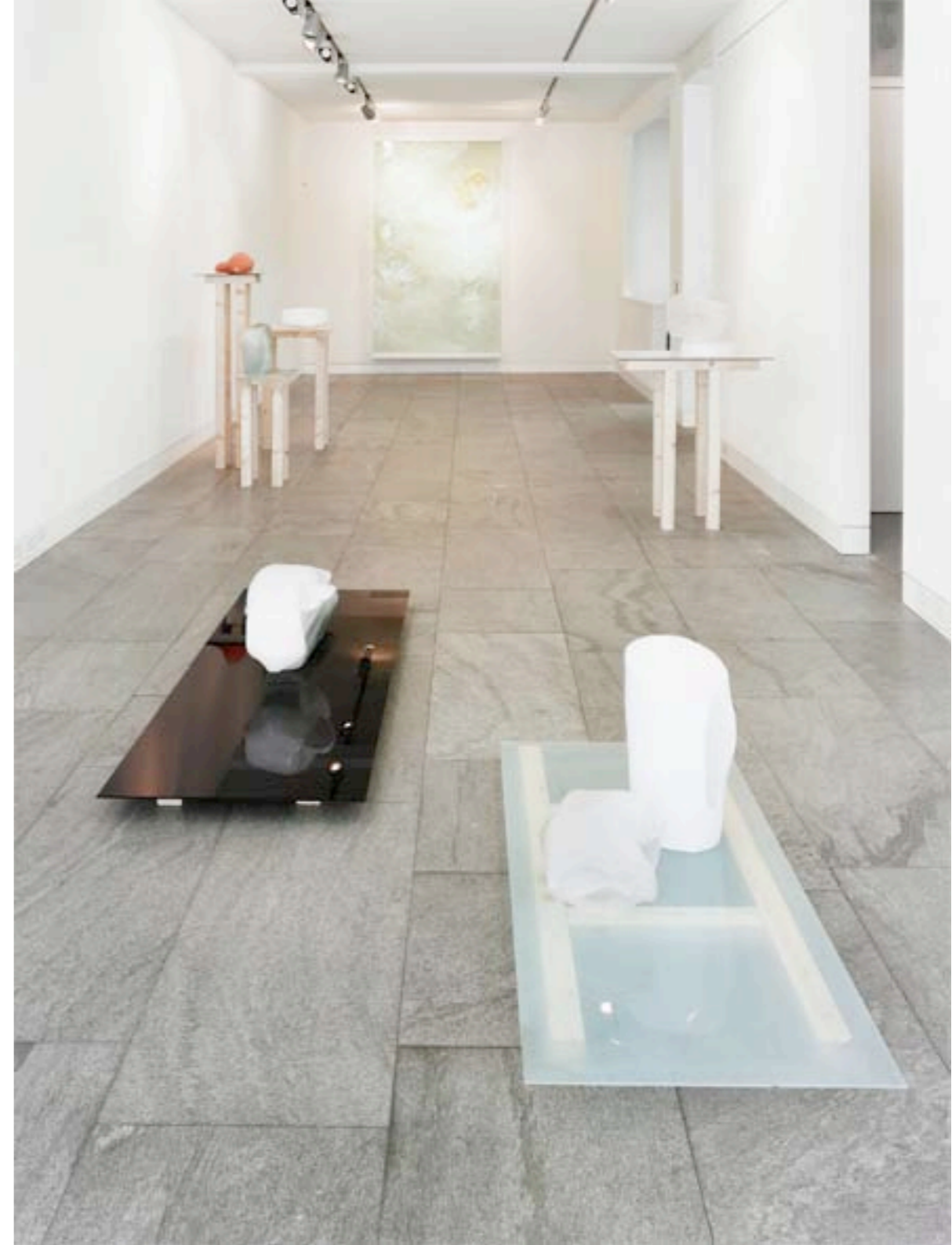
Two-artists exhibition

Wall objects by Anne Knödler

Sculptures and installations by Elisabeth Oertel

26 July - 21 September 2014

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Crystal/White + Crystal/White/Grey

Two sculptures

Mold-blown glass

30 x 70 x 27 cm

11.8 x 27.6 x 10.6 inches

Executed in 2013







Crystal/White/Grey

Sculpture

Mold-blown glass

30 x 22 x 17 cm

11.8 x 8.7 x 6.7 inches

Executed in 2013



Crystal/White/Grey

Sculpture | detail view

Mold-blown glass

30 x 22 x 17 cm

11.8 x 8.7 x 6.7 inches

Executed in 2013



Crystal/White/Brown

Sculpture

Mold-blown glass

36 x 22 x 20 cm

14.2 x 8.7 x 7.9 inches

Executed in 2013



Crystal/White/Brown

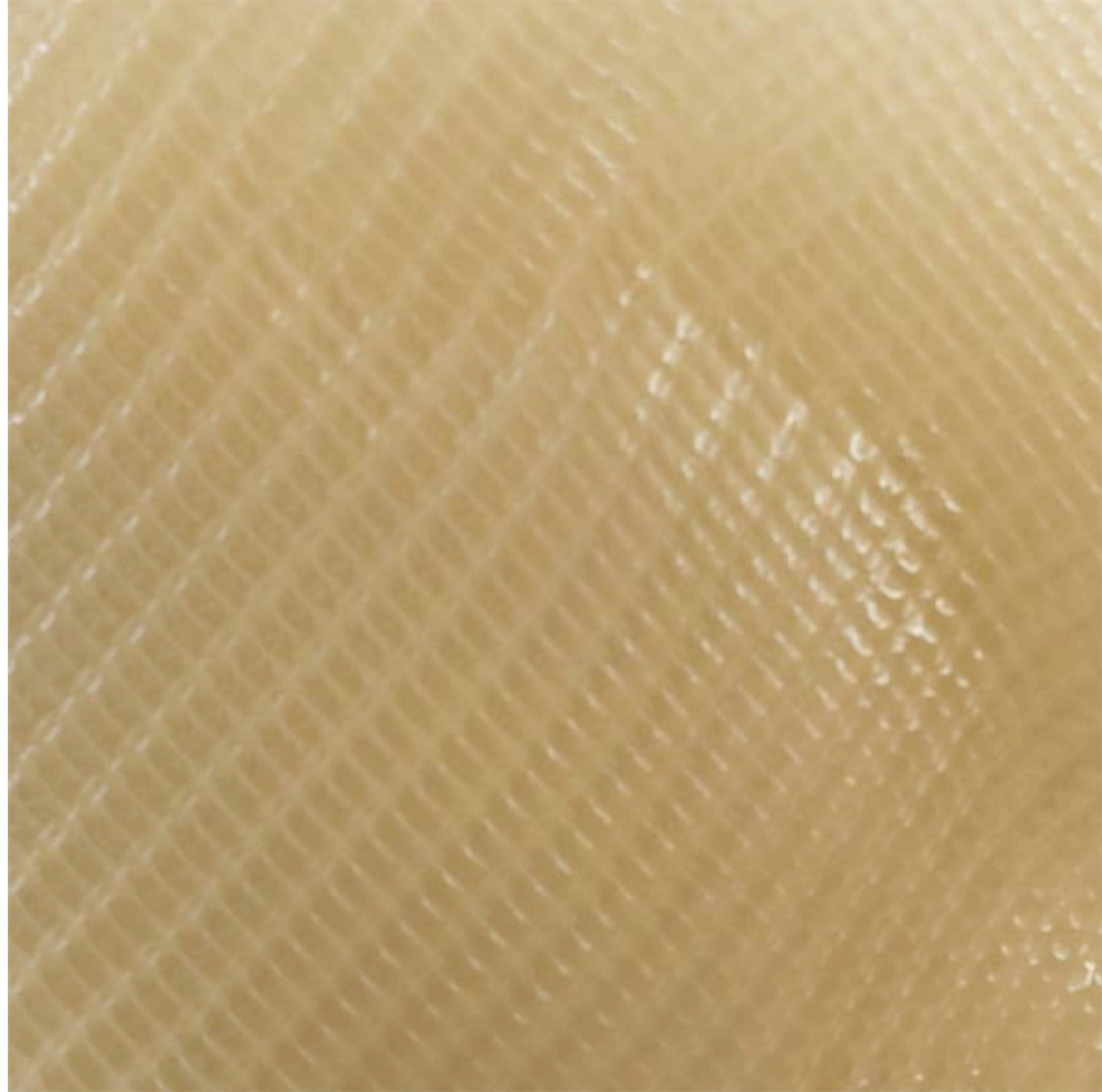
Sculpture | detail view

Mold-blown glass

36 x 22 x 20 cm

14.2 x 8.7 x 7.9 inches

Executed in 2013



Crystal + Crystal/White

Two sculptures

Mold-blown glass

32 x 40 x 32 cm

12.6 x 15.7 x 12.6 inches

Executed in 2013



Crystal + Crystal/White

Sculpture | detail view

Mold-blown glass

32 x 40 x 32 cm

12.6 x 15.7 x 12.6 inches

Executed in 2013



Crystal/White + Fire-Red

Two sculptures

Mold-blown glass

13 x 35 x 30 cm | 6 x 10 x 10 cm

11.8 x 27.6 x 10.6 inches | 5.1 x 13.8 x 11.8 inches

Executed in 2013



Crystal/White + Fire-Red

Sculpture | detail view

Mold-blown glass

13 x 35 x 30 cm | 6 x 10 x 10 cm

11.8 x 27.6 x 10.6 inches | 5.1 x 13.8 x 11.8 inches

Executed in 2013



Crystal + Crystal/White

Two sculptures

Mold-blown glass

17 x 28 x 24 cm | 43 x 25 x 20 cm

6.7 x 11 x 9.5 inches | 16.9 x 9.8 x 7.9 inches

Executed in 2013



Crystal + Crystal/White

Sculpture | detail view

Mold-blown glass

17 x 28 x 24 cm

6.7 x 11 x 9.5 inches

Executed in 2013



. . . Die Glas-Objekte von Elisabeth Oertel wurden in textile Formen geblasen und z. T. mehrfach überstochen. Sie erinnern an Tüten, Kissen oder Polster. Gegenstände, erfahrungsgemäß weich und flexibel, von der Künstlerin eingefangen als erkaltetes, gläsernes Abbild. Durch die zurückgenommene Farbgebung der Objekte und ihr elegantes Arrangement auf kontrastierenden Flachglasplatten zeigt sich ein ästhetisches Spiel freier Formen und ihrer Textur. Der von Elisabeth Oertel ausgewählte Begleitsatz „Wir sollten hingerissen sein von den alltäglichen Dingen unseres Lebens, unserer Körper, unserer Kleider, Räume . . .“ (Alan Kaprow) bewahrheitet sich wie von selbst.

In ihrer zweiten Werkgruppe legt Elisabeth Oertel weiße Heißglasfäden wie eine Zeichnung über ein feines Gerüst aus weiß lackiertem Metallrohr. Assoziationen dazu gibt es viele: Spinnweben, Fadengeflechte, Strohbinde. Doch warum Glas? Es ist das scheinbar Flüchtige und Vergängliche, was die Künstlerin interessiert. Die Herausforderung des Materials, das nur im Augenblick der Verarbeitung dehnbar ist, in erhärtetem Zustand aber spröde und zerbrechlich. Die Heißglasarbeiten machen die Grenzen des Materials zum Thema. Es scheint unvorstellbar, diese fragilen Objekte zu bewegen, zu transportieren und zu verpacken. Und doch ist es möglich. Um dies zu dokumentieren, werden die Werktitel kontinuierlich fortgeschrieben und geben jeweils die Summe der bisher zurückgelegten Transportwege an, z. B. „117 km“ (Diplomarbeit aus dem Jahr 2013) oder „2.185 km“ (eine Arbeit aus dem Jahr 2012). . . .

Da war noch was in Halle

Claas Vandermeer | Glashaus Magazin | 1/2014

. . . The glass objects by Elisabeth Oertel were blown in textile forms and, in part, repeatedly pierced. They are reminiscent of bags, pillows or cushions. Objects, from experience soft and flexible, captured by the artist as a solidified, glass likeness. Because of the redeemed coloring of the objects and their elegant arrangement on contrasting flat glass plates, an aesthetic game of free forms and their texture is revealed. The accompanying text selected by Elisabeth Oertel, “We should be spellbound by every day things in our lives. Our bodies, clothes, spaces” (Alan Kaprow) materialized as if by magic.

In her second group of works Elisabeth Oertel places white hot glass filaments like a drawing over a delicate framework made up of a lacquered white metal tube; thus creating many associations: spiders' webs, braided filament, skeins of straw. But why glass? It is the seemingly fleeting and ephemeral that holds the artist's interest. The challenge posed by the material that is only malleable at the time of processing, in its hardened state is brittle and fragile. The hot glass pieces make the boundaries of the material the subject. It seems inconceivable to move these fragile objects, to transport and package them. And yet it's possible. To document this the working titles are continually updated and, in each case, give the previously covered transport routes such as e.g. (degree work from 2013) or '2,185 km' (a piece from 2012)...

There was something else in Halle

Claas Vandermeer | Glashaus Magazine | 1/2014

Formerly 117 km ...

Three-dimensional drawing | installation

Hot-glass filaments on metal framework

140 x 250 x 100 cm

55.1 x 98.4 x 39.4 inches

Executed in 2013



Room with a View

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Formerly 117 km ...

Three-dimensional drawing | installation | detail view

Hot-glass filaments on metal framework

140 x 250 x 100 cm

55.1 x 98.4 x 39.4 inches

Executed in 2013







Currently 259,8 km ... (A)

Three-dimensional drawing | installation

Hot-glass filaments on metal framework

38 x 45 x 35 cm

15 x 17.7 x 13.8 inches

Executed in 2013



Currently 259,8 km ... (B)

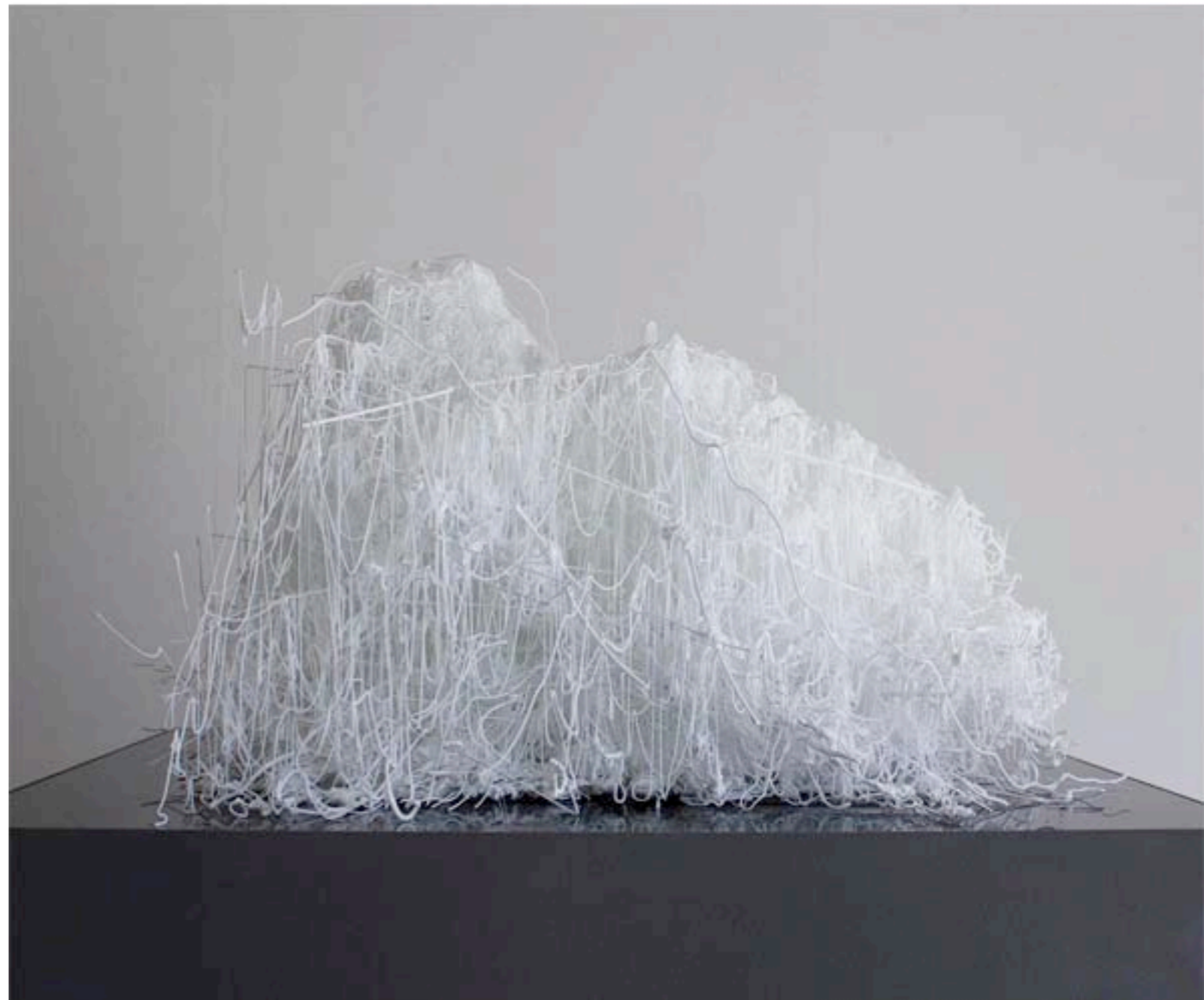
Three-dimensional drawing | installation

Hot-glass filaments on metal framework

38 x 45 x 43 cm

15 x 17.7 x 63.9 inches

Executed in 2013



Currently 1313 km ...

Three-dimensional drawing | installation

Hot-glass filaments on metal framework

56 x 60 x 48 cm

22 x 23.6 x 18.9 inches

Executed in 2012



ELISABETH OERTEL (born in Greiz/DE in 1985) studied fine arts at the *St. Joost School of Fine Art and Design* in Hertogenbosch/NL (2007-09) and the *Burg Giebichenstein University of Art and Design* in Halle/DE (2009-13). In 2011, she was a visiting student at the *Estonian Academy of Arts* in Tallinn/EE. In 2013, she received the diploma degree in Fine Arts from Professor Christine Triebisch. Elisabeth Oertel lives in Halle.

RECOGNITIONS

- 2013 · 2nd Prize (with Johannes Fötsch) | Sculpture in Public Space | Havelberg/DE
- 2011 · Supporting Award for Emerging Artists | Zwiesel/DE

PUBLIC COLLECTIONS

- 2010 · Ernsting Stiftung, Coesfeld-Lette/DE

PUBLICATIONS

- 2014 · Da war noch was in Halle | Claas Vandermeer | Glashaus-Magazin | Edition 1/2014
- 2013 · Atlas 2013 | exhibition catalogue | Bundeskunsthalle Bonn
- 2012 · New Glass Review 33 | Corning Museum of Glass | Corning/US-NY

SOLO EXHIBITIONS

- 2014 · Room with a view (with Anne Knödler) | Iorch+seidel | Berlin
- handle with care - handle don't care | Q18 – Quartier am Hafen | Köln

GROUP EXHIBITIONS

- 2017 · Sinopale | Sinop/TR
- 2016 · The Gallery's Choice | Iorch+seidel | Berlin
- Lazy Susan | Titanic Gallery | Turku/FI
- Readymade | Gordon Smith Gallery | Vancouver
- 2015 · The Theatre of the Ural | Franckesche Stiftungen | Halle/DE
- 2014 · SOFA Chicago | with Iorch+seidel | Berlin
- Musée du Verre, Charleroi/BE
- 2013 · Transition and Migration | Spinnerei Leipzig
- 2013 · Atlas 2013 | Bundeskunsthalle Bonn
- 2012 · RauminBetrieb | Center of Contemporary Art | Halle/DE
- 2012 · The Object 2012 | GlazenHuis | Lommel/BE
- 2011 · Wilde Träume | Glas-Museum Zwiesel/DE
- 2011 · Neu-Erwerbungen | Ernsting Stiftung | Coesfeld-Lette/DE
- 2010 · Persischer Teppich | Grassi-Museum | Leipzig
- 2011 · What's up in Halle? | Iorch+seidel | Berlin

