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« Life in a house with wooden billows »

Øystein Aasan - Thomas Chapman - Mathis Collins - Sophie Erlund

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'The small room into which the young man was shown was covered with yellow wallpaper: there were geraniums in the windows, which were covered with muslin curtains; the setting sun cast a harsh light over the entire setting. There was nothing special about the room. The furniture, of yellow wood, was all very old. A sofa with a tall back turned down, an oval table opposite the sofa, a dressing table and a mirror set against the pierglass, some chairs along the walls, two or three etchings of no value portraying some German girls with birds in their hands - and that was all.'

(Dostoevski, Crime and Punishment)

Physical and mental states act jointly through the human body. The physical body feels like a house to the human body and to its mind. And the other way around reflects architecture the person who inspires it.

In the exhibition 'Life in a house with wooden billows', Øystein Aasan (NO), Thomas Chapman (US), Mathis Collins (F) and Sophie Erlund (SE) explore the interrelation of body, mind and architecture in different ways.

Sophie Erlund, born 1978 in Denmark, works from found materials, which return her mind to a mental stage she works about. Erlund researches the liminal phase. Liminality is a psychological, neurological, or metaphysical subjective state, conscious or unconscious, of being on the "threshold" of or between two different existential planes. This phase causes a mental stage in between anticipation and fear, which Erlund expresses in her work through the use of architectural models.

Thomas Chapman, born 1975 in California, created 2010 the installation 'The Warm Whole Chapel'. Its first task was to provide shelter to the artist, who worked in a studio without heating. Slowly it transformed into an architecture, a colorful chapel, in which Chapman's sketches, plans and archive transformed into building components.

Mathis Collins, born 1986 in Paris, created a small sculpture from cork about cork. Cork, an endangered species of plants, is used to fill wholes in order to stop liquids from leakage. Collins contextualizes this function with its own slow disappearance by creating a ring of cork to protect a cork sculpture, which in return fills the whole which appeared in the ring.

Øystein Aasan, born 1977 in Norway, reworked negative slides from the 1920s and 30s. The slides have been educational material to the students of his University in Oslo, from which the students could learn about architectural history. Aasan brought the slides back into an archival way of storage, into a sort of filing box, which he stands up like skyscrapers onto wooden plinths.