

S P A C E D O U T

SPACED OUT | Gut Kerkow

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Open daily 10am – 6pm

Lena Göbel

AONGHUS

Lena Göbel (born 1983 in Ried im Innkreis, Austria) deals in her work with the present and the past in the relationship between humans and animals and creates printed and painted pictorial worlds that make us think and smile. Fundamental to her research are mythological images and stories, but also current observations and her own experiences in the coexistence of humans and animals and conscious and unconscious interpretations of these.

Based on the traditional printing techniques of woodcut and drypoint etching in combination with painting, Lena Göbel has developed an unmistakably authentic and at the same time contemporary and modern formal language.

For the woodcut, she produces large-format printing blocks by vigorously and decisively working large planks, some with coarse grain and knots, with knives and gouges. In the next step, the raised areas, including the remaining natural furrows in the wood, are rolled in with printing ink and appear on the sheet of paper in mirror images. The actual printing process is also physically determined, as she dispenses with a printing press and rubs the sheets by hand over the carved and colored wood. The drypoint etchings, on the other hand, are characterised by fine lines and hatchings that are applied to metal printing plates with a fine steel needle. The two printing techniques - woodcut and etching - symbolise two different characteristics of expressionist, powerful expression and filigree, gentle delicacy.

For her exhibition AONGHUS, Lena Göbel will be travelling to Brandenburg to spend two weeks at Gut Kerkow and create new works in the former granary and current exhibition space. The impressions gained on site of the coexistence between humans and animals on the Gut Kerkow farm will immerse directly into images of partly colourful, partly colour-reduced worlds full of fantasy and mythical creatures.

As the title of the exhibition suggests, Angus cattle, which are bred on Gut Kerkow, are at the centre of her interest. Aonghus is the Irish name for the proud animal and is derived from the ancient Celtic name Óengus, which means "true strength". In Celtic mythology, this epitome of embodied strength was also used to describe a human legendary figure named Aonghus, who embodied a strong young man.

In the exhibition AONGHUS, the connection between two worlds is made visible and tangible through the depiction of various dualities. The impressive size and the robust and strong appearance of the Angus cattle belies the gentle nature of the flight animal and almost makes us forget its subordinate, surrendered position as a livestock of humans. The young man Angus embodied a duality as an Irish god of youth, bright strength and at the same time of love and poetic inspiration. The roughly worked woodcut in bright colors contrasts with the delicate lines of the etching, but also sometimes the different techniques overlap and create partly colorful, partly color-reduced worlds full of fantasy and mythical creatures.

Created more than 45,000 years ago, Paleolithic cave drawings in China show the first depictions of hybrid creatures made up of humans and animals. As an object of longing for humans, they worship the animal, attributing human traits and corresponding meanings to it, also based on the fact that they use the animal for their own purposes: as a source of food, a supporting force in everyday life, a test body or organ donor in medicine or simply as a faithful companion. From this close dependence of humans on animals, dreaming up hybrid creatures was and is only the necessary consequence and the mirror of humans for hidden hopes, fears and desires.