

Karen Packebusch

Works 2008 /2013

302

Oktogon Gallery/Dresden

Video (HDV), 2 monitors,
2 DVD players, wood, acrylic

Between the sites:
shuttle bus service

Installation

Overspill town Dresden/Gorbitz:

wood, plate glass, metal, PVC,
flooring, acrylic

2011

302 is an installation comprising two parts. One part is housed in the exhibition building at Dresden Academy of Fine Arts. The other is on display in Dresden-Gorbitz (overspill town).

The impetus for this work is the attempt to lay bare an inner world of ideas, of otherwise concealed and occasionally far-fetched dreams, fears and habits.

Beholders enter the one-room apartment of the 17-floor building and find themselves in the midst of the installation. Escape is impossible. In a dark room with diffuse ceiling lighting, they stand in a forest of birch tree trunks. The window features mirror glass. It is no longer possible to discern where the room starts and ends. The perceptions of beech forests and future beauty are deromanticised.

The piece is shown as a video documentation.

Diploma work



302, Installation, 2011



Shuttle

zur Arbeit **302**

Start: *Oktagon (Treppe)* Ziel: **302**

Stunden	Minuten	
	22.07.11	
19	30	
21	00	
	23.07.11 - 01.08.11	
12	00	
14	00	
16	00	
	nach Absprache	
Rufbus:	01 74 - 7 72 42 15	

gültig: 22.07.11 - 01.08.11



302, Installation, 2011



302, Installation, 2011



302, Installation, 2011

Tropfen [Drops]

Video (HDV)

4:21 mins., loop

2010

A woman's head can be seen in the video piece 'Tropfen' ['Drops']. At irregular intervals, drops of water fall into her severely reddened eyes. In expectation of the penetration, she blinks; once the drops have fallen, she rubs her eyes. Despite the permanence, she does not turn away. This piece is installed on the floor, making the beholder into the perpetrator.



Tropfen, Video/ HDV, 2010

Soon

Dederon, acrylic, MDF

Kirkgate Market, Leeds/UK

2009

Curtains are drawn across the window of a shop in the city market in Leeds/UK.

The simple note “SOON!” confirms the imminent ascension to paradise.



Soon, Installation, 2009

Zustand [Condition]

Inkjet print

163 cm x 110 cm

2011

Myself. Medical orthosis. Self-timer.



Zustand, Ink Jet, 2011

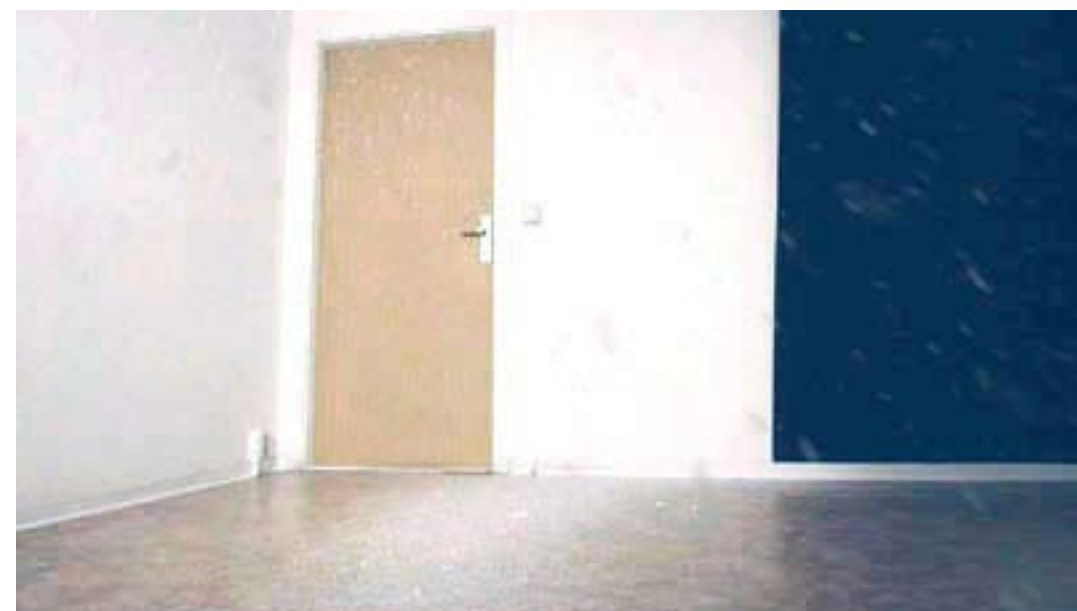
Snow/302

Video (HDV)

3:38 mins., loop

2011

In the video projection **Snow/302**, a clip depicting the view towards the door to a room can be seen. After a long wait, it begins to snow.



Schnee/ 302, Video/ HDV, 2011

Wimpern für Gisela - Ein Zitat

[Eyelashes for Gisela - A quote]

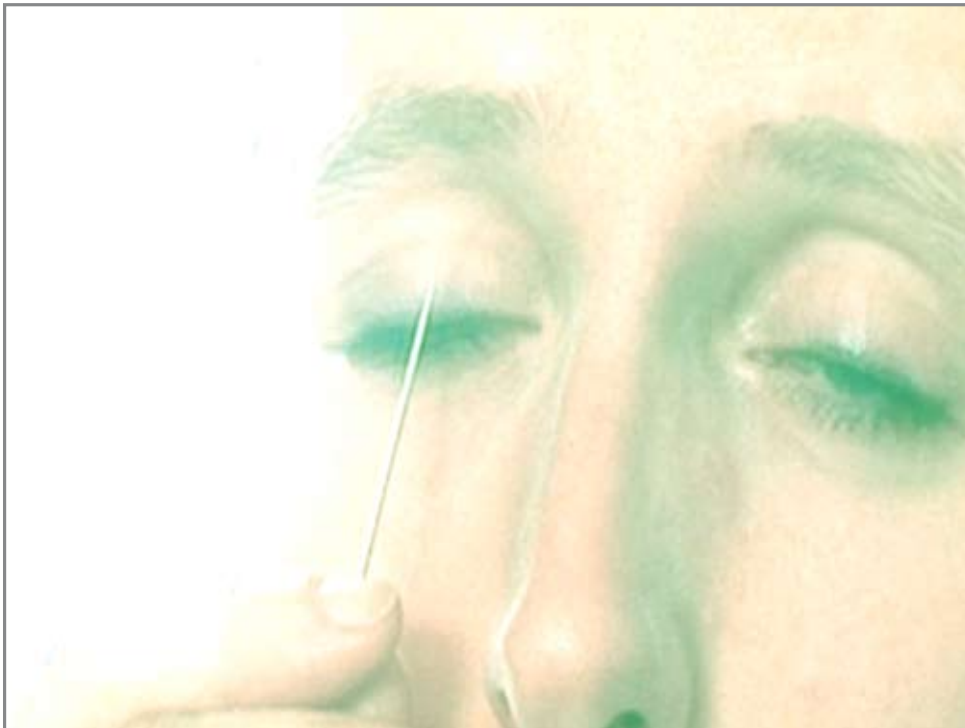
Video (HDV)

3:38 mins., loop

2012

In 'Eyelashes for Gisela - A Quote' a close-up of a woman's nose and eyes can be seen. A needle is used to separate each individual lash.

The presentation is shown on a multimedia player with a built-in monitor.
(Monitor size: 3.8 cm x 5 cm).



Wimpern für Gisela - Ein Zitat, Video/ HDV, 2012

Moist Lady

Beeswax, honey, acrylic

Department of Fine Art/Leeds

28 m²

2009

In the studio of the Department of Fine Art in Leeds, the floor is covered in sticky beeswax and honey.

The sweet aroma wafts through the entire building, attracting bees.



Moist Lady, 2009

Wäsche [Laundry]

Dederon, plastic, wood

Thermal power plant, central Dresden

2008/2009

On the site of the former thermal power plant in central Dresden, white curtains hang on a series of washing lines. They flutter in open spaces within the decommissioned building.

This piece is shown as a video documentation.



Wäsche, Installation, 2008/2009



Wäsche, Installation, 2008/2009

Gardine [Curtain]

Dederon, sodium silicate,
wood, acrylic

Motorenhalle, Dresden

3.52 m x 4.00 m

2008

A white curtain hangs in the room.
It is as rigid as glass.



Gardine, Installation, 2008

Stummer Schrei [Silent Shout]

with Robert Vanis

Video/ HDV

1.03 min., loop

2012

In the video piece ‘Stummer Schrei’ [‘Silent Shout’], the profile of a man can be seen. His gaze is focused. After a long wait, he muffles a shout in the pillow.



Stummer Schrei, Video/ HDV, 2012

To Good Hope

Model (1:10) for an installation

69 cm x 98 cm x 42 cm

paper/acrylic, bookbinding material

2012

A stairway is concealed between two walls.
At the end of the room, it leads up to the ceiling.



Zur guten Hoffnung/ Modellansichten, 2012



Zur guten Hoffnung/ Modellansichten, 2012

Zur guten Hoffnung [To Good Hope]

Work in progress

Acrylic, screen printing on wood

10 cm x 62.5 cm

Hönggerberg/Zurich

2012

A regional hiking signpost near Zurich points the way to Good Hope (Zur guten Hoffnung).



Zur guten Hoffnung, 2012



Manegg

Digital print

250 x A6 postcards

2012/2013

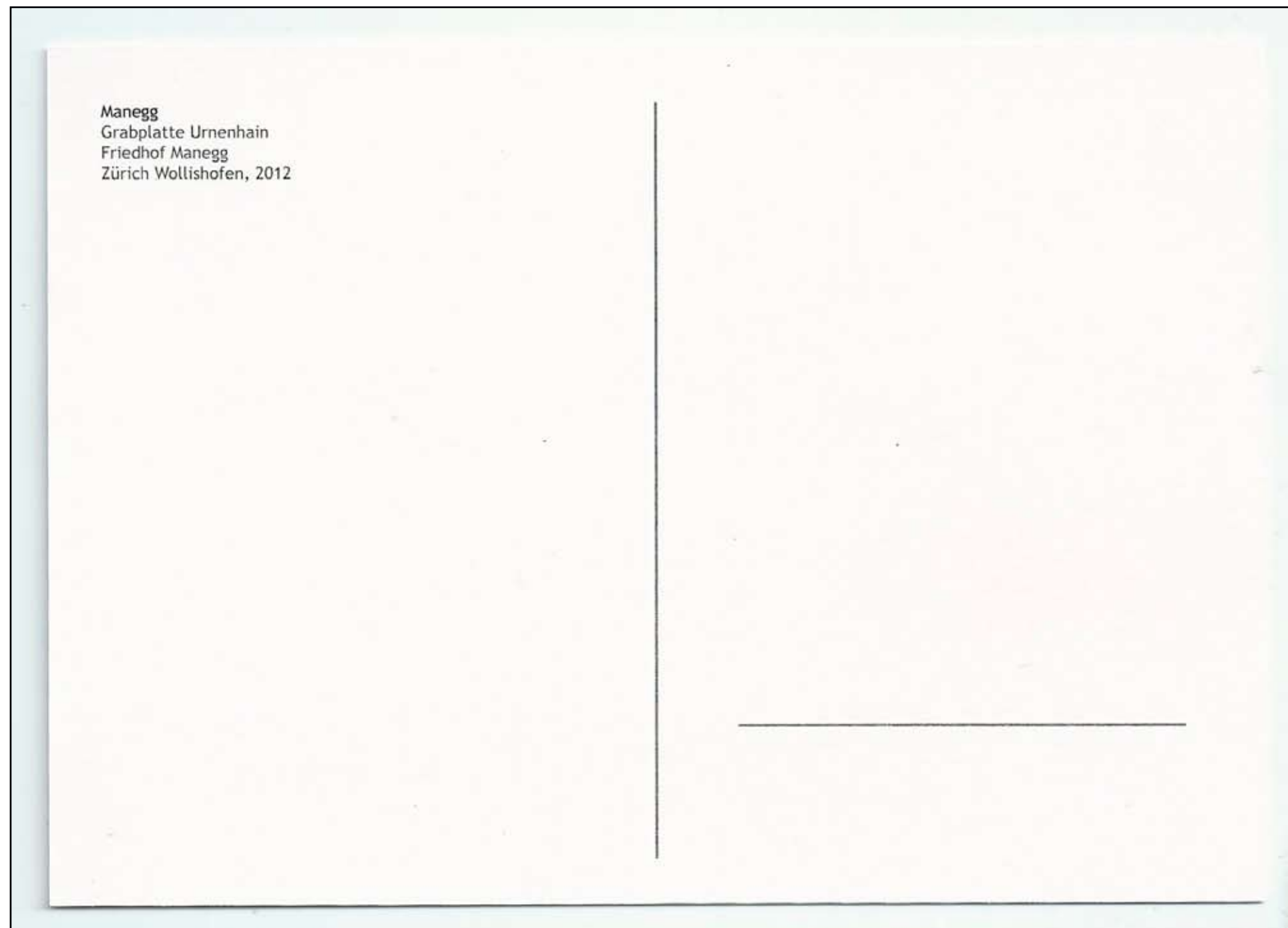
This epitaph from an urn cemetery is depicted on a postcard.

The self (ICH) is also among the names of the deceased.

The place and year of photography feature on the back of the postcard.

The author remains unnamed.

ANNA SCHWATTER · KELLER 1917 · 2002 / ELISABETH
RUTSHAUSER · STARK 1904 · 2002 / ARNOLD KOFER
1916 · 2002 / KARL BIRCHMEIER · BORRADORI 1912
· 2002 / ICH / GERTRUD TALL · MÜLLER 1915 · 2002
BERTHA SCHNEIDER · KNOBEL 1916 · 2002 / LINA
BACHER · SCHÄPPI 1908 · 2002 / FRIEDA BIENZ 1910
· 2002 / WALTER HUBER 1945 · 2002 / EMMA ROTH
1908 · 2002 / ROSA MARIA TRINKLE 1908 · 2002 / ROSA
FROEHLE · THIRY 1908 · 2002 / ALBERT STRAUBINGER
1925 · 2002 / WALTER KELLER 1915 · 2002 / ELSE GRASS
· WEBER 1914 · 2002 / BEAT EGLI 1923 · 2002 / CAROLINE
TOBLER · HACKI 1915 · 2002 / ADOLF BOSCH 1924 · 2002
ROSMARIE WALLACH 1912 · 2002 / WALTER HURLIMANN
1927 · 2002 / THEODOR HUG 1910 · 2002 / HEDWIG
STAUB · SIEGRIST 1918 · 2002 / MAY FISCHER 1909
· 2002 / MARIE KELLER · MÜLLER 1911 · 2002



Manegg, 2012/ 2013

Hier [Here]

MDF, acrylic, metal, 800 W spotlight

196 cm x 128 cm

2013

At an abandoned building of the Swiss railway company, closed white window shutters are lit up at night by a single spotlight.

Will they open?



Hier, 2013



Hier, 2013



Hier, 2013



Hier (by day), 2013

The perception of apparently insurmountable walls
which relates to visible and invisible boundaries
forms the theme of my work,
which is not only about overcoming these obstacles,
but is also about failing to overcome them.

Karen Packebusch
Altenbraker Str. 6
12053 Berlin

k.packebusch@gmx.de
www.karenpackebusch.de

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photographs:

Seite 3, 4, 6, 7: Robert Vanis
Seite 12, 22, 23, 27: Matthias Blumhagen