



MATCH: DEEP INSIDE
Petra Gell, Tanja Hehmann

Kuratiert von Katja Stecher

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LIVING ROOM

1 Tanja Hehmann, *I'M IN*, 2025
 Film, 03:32 min.

2 / 3 Petra Gell, *BIG STEP I / II*, 2025
 Acryl auf Leinwand, 105 x 155 cm / 100 x 155 cm

4 Tanja Hehmann, *INTERWOVEN STRUCTURE II*, 2025
 Installation, Holzleisten, Öl auf Baumwolle, Tuch ca. 2 x 2 x 1 m

5 Petra Gell, *OPEN MY HEART*, 2025
 Acryl auf Leinwand, 145 x 250 cm

6 Tanja Hehmann, *INTERWOVEN STRUCTURE I*, 2024
 Ortsspezifische Installation, Öl auf Baumwolle, Ø Tuch ca. 2,50 m

IN BETWEEN

7 Tanja Hehmann, *#GY15*, 2016
 Öl auf Büttten, 30 x 40 cm, gerahmt

8 Petra Gell, *PRIVATE*, 2025
 Ortsspezifische Installation

9 / 10 Tanja Hehmann, *#VIPRBL05 / #VIPRBL01*, 2024
 Öl auf Büttten, 30 x 40 cm, gerahmt

11 Tanja Hehmann, *#VIPRBL02*, 2024
 Öl auf Büttten, 40 x 30 cm, gerahmt

12 Tanja Hehmann, *#2BYGY01*, 2016
 Öl auf Büttten, 30 x 40 cm, gerahmt

BECOME AWARE

13 Petra Gell, *RETHINK*, 2025
 Ortsspezifische Installation

14 Tanja Hehmann, *INTERWOVEN STRUCTURE IV*, 2025
 Ortsspezifische Installation, Öl auf Baumwolle, Ø ca. 2,50 m

THINKING SPACE

15 Petra Gell, *A ROOM OF MY OWN*, 2025
 Ortsspezifische Installation

16 Tanja Hehmann, *#CADY01*, 2024
 Öl auf Büttten, 30 x 40 cm, gerahmt

MATCH: DEEP INSIDE

The exhibition MATCH: DEEP INSIDE unfolds a dialogic structure of thought and space. For this joint presentation, Petra Gell and Tanja Hehmann have developed a carefully considered spatial constellation. Their independent artistic positions, including paintings, site-specific installations and a video work, enter into a mutual relationship. Both connection and difference can be experienced when their works encounter each other: the ephemeral and the connective are juxtaposed, the experimental expands the concrete and graceful. This composed thinking space follows the artistic impulse into an inner space.

Accordingly, the exhibition at Kunstverein Baden is not a classic presentation of works: Gell and Hehmann develop an overall situational installation by alternating between discourse and artistic intervention that takes the specific site as a starting point: its urban location, its architecture, its spatial atmospheres; the architecture is not just a neutral vessel structure, but acts as a space-defining element with its own language. The structuring of space, the relationship between transparency and closure, between intimacy and isolation – those aspects are an integral part of the artistic concept.

The large glass façade towards the city forms a boundary between the interior and exterior space, addressing both transition and distance. It is a translucent filter and reflective surface that mirrors the outside in the inside and serves as an optical as well as conceptual element. The term “varnish”, in painting the transparent glaze or protective layer, precisely describes this transition between visibility and seclusion – and at the same time points to the ambivalent relationship between observation and participation.

This boundary marks the beginning of a layering process that continues inwards – following the structure of the space. The path leads from the urban public sphere into a sequence of increasingly shielded zones. The exhibition dramaturgy makes deliberate use of this arrangement: lighting conditions, room layout and visual axes create different atmospheres. Thus, the space turns into a (visual) carrier of subjective perception.

Working both individually and collectively, Gell and Hehmann take up these spatial conditions and respond with site-specific interventions that not only play with the architectural setting, but also transform it. Gell works with colorful structures with a close proximity to the body, whose painterly approach dissolves the boundary between surface and space. Her works do not allow for definite readings, rather they emphasize intermediate states of exposure, suggestion, latent movement. This also relates to Gell's overarching theme of “gender in space”. Hehmann, on the other hand, thinks in temporal-spatial pictorial patterns. Her painting is processual, multi-layered and fragile. Memory, transformation, becoming and passing away are motifs that structure her work cycles and become apparent in her interaction with materiality.

Both artists share an interest in the non-ambiguous. The works allow for an openness in which uncertainty does not form a blank space, but rather unfolds its own potential: an offer of connection, supported by presence, attention and the courage to allow oneself to be touched. It is an invitation to understand friction as part of the whole in order to maintain the point of contact of mutual resonance. At the limits of what can be said and seen, *MATCH: DEEP INSIDE* creates spatial images that do not describe but question. In this curatorial structure, the individual is not abolished, but repositioned. It is a multifaceted negotiation between collaboration and independence, a negotiation of bringing the personal into the space.

By turning the spatial or psychological interior into a figure of thought, a transformation occurs in the course of the exhibition: the architecture becomes legible as a structure allowing for a depth of perception. The visual setting refers to a “matching point” when the attic, the upper room of the exhibition space, becomes a “thinking space”. This spatialized metaphor takes account of that fleeting moment in which the hidden, the unconscious, takes shape. At its core is the question of the self – and how it relates to itself.

Situated between the conscious and the unconscious, between seeing and understanding, between the concrete and the abstract, *MATCH: DEEP INSIDE* both refers to a thought figure and as an invitation – probably a challenge – to appropriate the system of allusions, settings and empty spaces.

The exhibition allows for a reception that is not reduced to the object, in fact it understands one's own perception as an essential part of the perception. Space becomes experience, art turns into an architecture of thought: *MATCH: DEEP INSIDE* creates a place for reflection – on art, space and emotions.

Text: Hilke Ludwigs

Translation: Katja Stecher

BABOUT

PETRA GELL

works in the field of painting and installation, which she usually develops site-specifically. In her exhibitions, she engages in an interdisciplinary, socio-political discourse and regularly reports on her current projects in the blog *matchpoint*.

www.petragell.com

TANJA HEHMANN

Her main focus is on painting, but also includes graphics and installations. The experimental, exploratory approach to the respective medium is combined with thematic and site-specific approaches to space and time, beginning and end, birth and death, Eros and Thanatos.

tanjahehmann.com

HILKE LUDWIGS

is a Berlin-based architect, who works as a curator and artist.

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