

Ilka Meyer



Artificiality and transitoriness are integral elements of our construction of our worlds. This also is the basic trade of plants.

They grow, reproduce, multiply and confront us with their beauty. They carry expansive potential.

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TRANSPLANT – HANGING GARDENS

5th Biennale of Contemporary Fine Art, Gwangju, Southkorea. 2004

Installation of 39 BigBags (90x90x90cm/3x3x3ft.) piled up on three levels (18 pieces on the ground, 18 pieces second, 3 pieces on the top) along the wall, construction sand, Korean ruderal vegetation off the roadside. 3,7m height, 7,2m width, 3,6m depth/12ft. height, 24ft. width, 12ft. depth

The BigBags usually used for transporting stones and soil, are made from flexible plastic textile. Due to their included straps they can be carried and seem like oversized shopping bags. The bags with the Korean roadside vegetation are positioned next to a wall under a glass roof with a visible metal construction. The planted bags may be the remains from the time in which the building process of the hall took place. The urban-natural block confronts the viewer. You are standing in front of nature, yet you can't enter. You can't be part of it although at the same time you are. Whenever we travel we collect impressions and objects and transplant them into our own matrix. To fill up a portable bag, tub or case with soil is the first step to erect a new world. What will grow there, what kind of construction will arise? Artificiality and transition are integral elements of the personal construction of our worlds.





TRANSPLANT – HANGING GARDENS II

Gallery André Kermer, Leipzig. 2005

Installation of 14 BigBags (130x90x90cm/4,3x3x3ft.) filled with soil and broken fragments from under the streets, plants grown at a construction site. height,width,depth: 2,8m, 7m, 3,3m/9,2ft., 23ft., 11ft.

A garden is like an image of the world in miniture and the stage for an idea. It is said that Nebudkadnezar build a wonderful garden for his homesick wife in the hot, flat and sandy Babylon around 600 to 700 BC. This artificial surrounding was green and fragant, mountainous and blossoming.

A garden consists of insights and it is the implication of another world that interests me. To transplant an idea from one place to another. To spread out, to plant or transplant is to embrace impermanence.

If you look at the green line formed by the vegetation, can you see the horizon?





SANDGLASS (Sanduhr)

**Microgallery !N03, Mailand,
Italien. 2007**

Installation: sand hill filling the gallery up
to the second level (mezzanine).

Material: construction sand with rubble.

Gallery groundfloor: 18m²/15x13ft..

Mountain height: 2m/0,7ft.

The sand object starting from the mezzanine
downwards to the groundfloor is occupying
the space of the gallery. It is not possible to
enter anymore.



HAUSHOCH (REIHE BERLIN)

Photographic work, sequence Berlin 5+1, 2007
30x40cm/0,98ft.x1,31ft., Crane paper

The object wants to be a house, it is – and it is not all at the same time. It consists of something which we call nature, yet the object has the shape of something manmade. It carries the thought of the horizon and of open space, although it is a massive and enclosed body.

Urban complexes, patterns, are based on movements. The image becomes more and more fragmented. In a city we are constantly inside and hemmed in by buildings (home, shopping mall, office, sport hall, underground, car). People stay within this urban concept even if they are making a trip to another city or to the countryside. The perception of landscape and nature takes place only in relation to the city.

The strawhouse-object you can't enter. We are standing outside nature. Outside one nature, which is constructed physically and notionally by ourselves. The straw bales are functional modules, which can be repacked and used for other things. They can be deconstructed down to each individual blade of grass and carried away by the wind.

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I CAN'T DO IT ANY BETTER. I

Stock of straw bales. Uckermark, Germany. 2005

Photography, Lambda-Print on Aluminium



I CAN'T DO IT ANY BETTER. II

Boarding. Berlin, Germany. 2006
Photography, Lambda-Print on Aluminium



PLANT PIECE (PFLANZSTÜCK)

4th floor, customs harbor Mainz, Germany. 2003

700 shrubs in 150 tubs in a storage hall of 400 square metres/65x65ft.

Artemisia vulgaris
Tanacetum vulgare
Artemisia absinthum
Mentha rotundifolia
Filipendula ulmaria
Foeniculum vulgare
Valeriana officinale
Tanacetum prathenium
Anethum graveolens etc.

Between the river and the harbor basin there are storage buildings, shipping containers and cargo offices. On the top level of one storage hall I positioned over 700 strongly scented plants in big black industrial tubs. These plants have different origins from all around the world. Throughout history they have been shipped, planted and forgotten again. Nowadays they mostly grow wild again in Europe, standing at the roadside and often unwelcome in housegardens. The height of the plant-tub-objects is between 5ft. and 8,2ft., positioned in the hall according to the sloping roof. They are standing in rows, ready to be taken away.



left: view of the custom harbour Mainz







LOAD (LADUNG)

Nassauischer Kunstverein Wiesbaden, Germany. 2004

92 plant-tubs filled with soil and weeds found in urban environments (I left them standing outside throughout the year), one member of museum staff. 20m², 2,7m height/ 16,4x13ft. groundfloor, 9ft. height.

Reality cracks reality. Art is shown in a white room and is controlled by a surveillance person.

How pleasant to let something creep in over the tubs and through the art space which can't be controlled like weeds from the roadside. These street plants grow, multiply and spread, just like processes in industrial and art systems. The wildness of the herbs contrasts the containers and the gallery space, but at the same time, the plants, too, have their own order and follow their own plan. Reality cracks reality.







WASHBASIN (WASCHBECKEN)

Nassauischer Kunstverein Wiesbaden, Germany. 2004

Washbasin of the art-association restroom with lichen and moss

Lichen are a symbiosis of mushrooms and algae. The type I am using has a skin on its base, which firmly fixes onto walls. Wet lichen swell and loosen up from the surface. When it dries again, it shrinks and clings to even very smooth ceramics. When it is wet, the lichen is very green. Turning dry, it becomes orange.

The clean, white and very smooth surface of the toilet washbasin is being occupied by a substance that grows naturally in wet surroundings.



1001

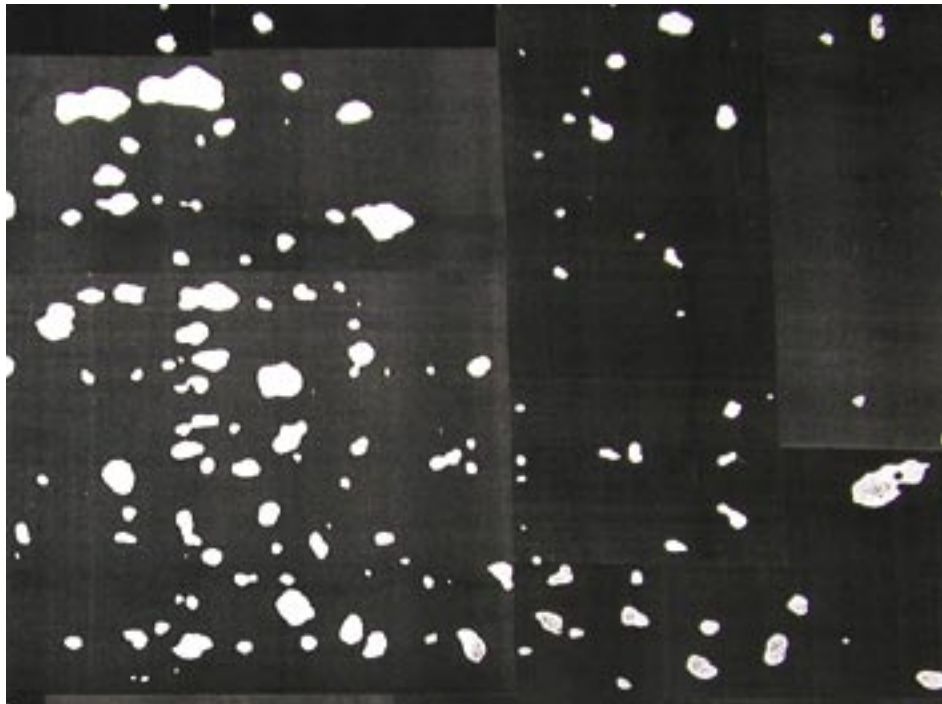
Nassauischer Kunstverein Wiesbaden. 2004

Double letter sized photocopies on medium density fibreboard panels, aluminium profiles

3,60m height, 6,6m width/11,8ft. height, 21,7ft. width

The work 1001 is the result of a copied black surface (half letter), enlarged to the size of the wall of the Artspace in several steps.

Black is the absence of light and the color of the backside of my sketchbook. When copying a black surface you are always confronted with copy machine troubles. Mistakes of white dots and stripes arrive, contrasts and shades of grey vary. The first copy of this work I did by accident on a very old copy machine. Luckily for me, as I was confronted with these beautiful white dots all over. I went on with this uncontrollable process – the resulting enlargements I put together to one picture with every part: this is the original for the next step. To finally get to the aimed size it required about 1000 copies. Like pinholes lost in the shadows of the night.





FLUGKÖRPER

Project »galerie automati_que« of the Kunsthaus Bethanien (Berlin) und Julie Schneider. Locations in Berlin, Stettin (Poland) und Strassburg (France). 2005

Floating seeds of the dandelion (*taraxum officinale*) in plastic eggs for automates (5cm diameter). The eggs are labeled with the phrase »please open outside« in German, Polish and French.

For the container of the 'galerie automatique' I collected floating seeds of the dandelion (*taraxum officinale*, in Germany it is also called „blowing or puffing flower“). The collecting place was a vacant lot on the former border dividing east and west in Berlin-Kreuzberg on »Engeldamm« (eng.: angel bank). On the capsule you can find black printed letters with the words „please open outside“ in Polish, French and German: *Proszę otworzyć! — S'il vous plait, ouvrir à l'exterieur! — Bitte draußen öffnen!* The duration of the work is persistent and fleeting at the same time.

I heard it is possible to make a wish when opening the plastic eggs.





BATHING TIME (BADEZEIT – WELLENBRECHERBAHNEN)

Kunstladen Emser 126, Berlin, Germany. 2006

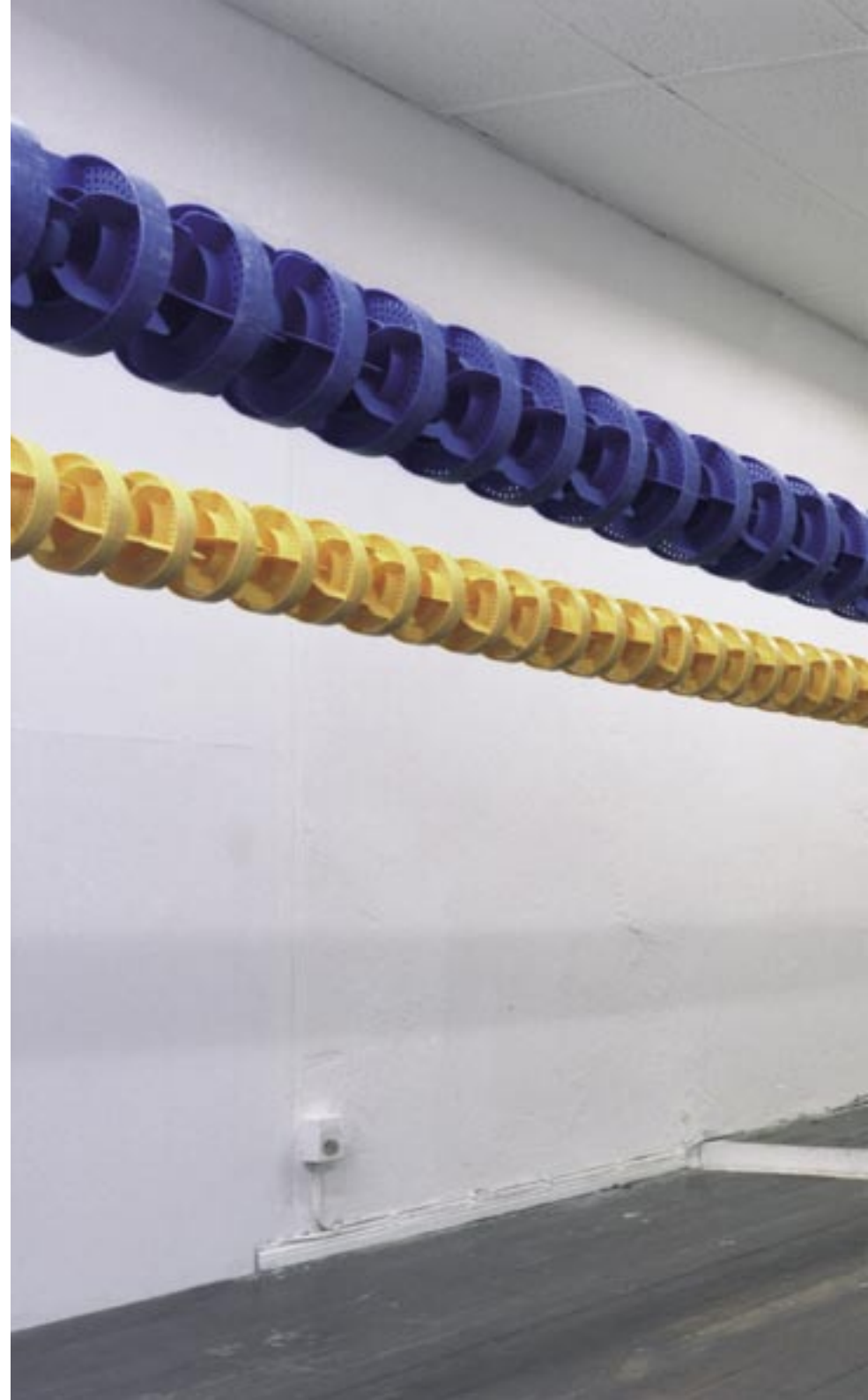
4 ropes each 10m/33ft. (red, blue, yellow und white) out of a swimming pool, where they separate the swimming lanes. Fasteners.

The cords hang parallel to the storefront, 150cm/5ft. high.

48 h Neukölln: an art event where a lot of people stream through places where art is shown. Inside the gallery the strings are creating a system of coordinates in which people can move. Seen from outside, the swimming pool cords flag a separation between head and body – it is an underwater view. Another staged in-between-space emerges. The viewer and passers-by are standing in front of, behind it and inside the lanes. They are standing between the ropes, talking.









REVELLER (ZEITUNGSSCHNIPSEL)

Academy of Fine Arts Mainz, Germany. 2001

Nylon thread, piece of newspaper, hair-dryer, slide projector. Size variable

A piece of a newspaper is fold in the middle and twisted. It hangs from the ceiling on a nylon thread, approximately 5ft.. On the floor is a turned on hair-dryer. Once the paper gets into the air flow from the hair-dryer, it jumps up. When it gets out of reach again, it is flying down in circular motion. The movements of the paper snippet look like the ones of a butterfly.



JOINT JITTER (Möwen)

Left side: **Artspace Nassauischer Kunstverein Wiesbaden
(NKV). 2004**

Right side: **Basement of Church of Christ, Mainz. 2003**

At the artspace: Video projection on natural limestone from out of the sea
70cm height, 200cm width, 35cm depth/3,3ft. height, 5ft. width, 1,1ft.
depth

The video shows seagulls which are floating slowly (and back to front)
downwards a river until a certain point. Then they are flying up and going
back the same way fast. The Video is made exactly for the shape and
size of one chosen stone. The seagulls disappear in the gaps between
the stones.

I retouched the water in the film. It is not always possible to recognize
the birds. Very often they look like moving dots and shooting stripes ap-
pearing when switching on old TVs. At one point in the loop – when a
bird flies up – the seagulls become obvious.





Alteration of realnesses

A conversation between Ilka Meyer and Dr. Stefan Rabanus about the piece »Transplant – Hanging Gardens« for the 5th Biennale in Gwangju, Southkorea, 2004.

Ilka and Stefan are jogging through a park. In the background you can hear a little traffic-noise and you can imagine grey building blocks and red brick industrial ruins.

Stefan: Ilka, let's talk about art before I'm out of breath. About your art.

Ilka (grinning): O.K.

Stefan: At the Gwangju Biennale you want to present an artwork with the title "Hanging Gardens". That sounds a little like you attended a humanistic high school. Are you really into myths?

Ilka: No, actually not.

Stefan: So how did you come to this title then? What is fascinating to you about this old story?

Ilka: The full title is Transplant – Hanging Gardens, but first there was the second part of the title, that is true. The hanging gardens came to my mind through a detour. I had thought a lot about the dry Zen-Gardens. I was deeply fascinated by the fact that these gardens in a landscape are a very abstract image of another landscape.

So they present in our reality an image of a possible utopian world. This has a very strong imaginative character which I have never seen in this way in our European gardens. I had even considered to make a work on the bases of these dry gardens. But I dropped it. If you want to approach such a topic as European you should know more about it than I do.

But then the Hanging Gardens came to my mind, which belong to the seven wonders of the ancient world in Europe. One reason why I especially like the story about the Hanging Gardens is, that it is not even sure if they ever really existed. Despite of that, the stories of the Hanging Gardens are taught in school and they belong to our reality. There are many stories in this world where the degree of truth is quite relative. In any way, they are there and forming our realities.

In the story of the origin of the Hanging Gardens it is said, that Nebudkadnezar (between 700 to 600 B.C.) had these gardens made in the hot sandy plains of Babylon for his wife Medes, who was missing her green mountainous homeland. The historical part doesn't matter to me too much. Important is only that here we have a truth that was designed after an image, an idea, and that is clearly shown by this story I a wonderful way.

The park ends at a small square where at the moment a big and noisy construction site is located. A fork-lift truck drives past with a bunch of stones for the sidewalk. Ilka and Stefan turn into a narrow street, which runs between buildings with their facades slowly coming off.

Stefan: Your installation consists of huge bags filled with sand and stones. How did you get this idea?

Ilka: Actually, the bags are not that big; they are usual stone-bags, which every stone-dealer would find perfectly normal. But the nice thing about them is actually that they look like oversized shopping bags, which is especially interesting in the context of the Biennale. Relatively cheap and light plastic bags contain stones and earth, things that are usually fixed in some place. But in this case it is the

other way around. That which is considered heavy and place-creating is portable. On the other side it has an architectural character. The bags are towering like houses next to me. It is almost like in this street.

Stefan: (looks up at the facades with an uneasy feeling) What keeps my mind busy with these bags, what makes me think, is the strange feeling of irrationality, they rigger in me. I know this kind of bags, from IKEA for example, where I use them to carry candles or glasses or small stuff to the counter. But your bags are much too large! I could never move them.

Iika: Yes, carrying bags, which can take city-like features, - I find that pretty bizarre myself. The “Big Bags” with the stones are variable single parts in the installation *Tranplant – Hanging Gardens*, which allow different positions and might even be seen as an invitation, on a thought-level, to this kind of game. Containers in uniform, designed to carry away and exchange things, like at IKEA, and at the same time form house-like structures. The material of these bags is by the way almost the same like the ones from IKEA.

Stefan: Aren't they kind of misplaced in the halls of the Biennale?

Iika: Sure. They are alien elements in many ways. As raw industrial products and with their similarity to oversized shopping bags, they might be disturbing. But I think they are very beautiful, too. It is beautiful how this monstrous heavy content becomes light and playful through these white plastic bags. The installation *Tranplant – Hanging Gardens* is an unfinished and moving but in itself completed world.

Stefan: (waving his hand at a tramp that has all his belongings in three plastic bags next to him on a bench) This is a very interesting thought. But I want to linger a bit on the bags. Bags are made to carry things. What does this aspect of transportation mean to your work, is it important?

Iika: It is for me the most important thing of all; it influences the present more than anything else. I mean the transport systems are clearly shown in the world of trade. And trade is in this way also beautiful metaphor for exchange of knowledge. I find it very fascinating, to see the various modes of transportations on all levels that we have created around us.

Stefan: I know you work with plants.

Iika: Yes. Plants are for me the most interesting “work-material” for this topic of transportation, if you want. They present exactly that with their growth, multiplication and metabolism in a wonderful way. On top of that, plants, depending on the way you look at them, can be really natural or highly artificial. Sometimes you just have to put them in the right position to put the artificiality in question. I always find plants really spaced out and weird.

Stefan: With the Installation “*Tranplant – Hanging Gardens*” you also work with industrial containers made out of plastic and plants. Though this installation is less green than for example your “*Pflanzstück*” (“*Plantpiece*”) that you, in 2003 brought on stage in the custom-harbour of Mainz.

Iika (evading a dandelion that pushes up through the cobblestone of the street): Brought on the stage is a good way of expressing it. In the “*Pflanzstück*” the plants had a central role. The plants have – in their pots there in the custom harbour – shown how much transport is going on around them.

Also due to the height of the plants, most of them were tall as a man or higher, a piece of wilderness in this strongly coordinated logistic appeared. That by the way smelled quite a bit. I only used plants with a strong scent.

So then again, also my work for the Gwangju Biennale has its origin in the idea of plants, which are spread through trading activities. But for Gwangju I wanted different containers, some that are related to the comings and goings at a Biennale.

Ilka and Stefan pass a weekly market, where the people carry bags filled with vegetables and flowers, look curiously at them.

Stefan: You used before the term shopping-bustle. What is the relation between the Biennale and consumer behaviour?

Ilka: A Biennale is like a beehive or a shopping mall. Many people are looking for something that they would like to take with them. And everything goes really quickly, just because there are so many things that you encounter. This was one of the reasons that fascinated me in filling these bags with heavy things and giving them an architectural impression. The stone-bags with heavy things eye when I was looking for limestone at a naturestone-dealer for my video installation “Möwen” (“Seagulls”). That time I was standing dazzled in front of these huge bags and wondered how this thin plastic fibre could hold these heavy stones and even mount them up.

Stefan: The other day, I saw two of your works in another exhibition I Wiesbaden that seemed at first glance totally different from your “Tranplant – Hanging Gardens” and the other plant-orks. “1001” is a giant picture, 360 x 660 cm, which shows the disturbance that result from copies and that reminds on of galaxies. “Möwen” is the video installation you just mentioned: There the abstracted images of swimming and flying seagulls are projected in a limestone wall. Now are you just so versatile...?

Ilka: Sure! (grinning)

Stefan: ...or is there something connecting these works? Like a red thread?

Ilka: The thread of Ariadne (laughing), another myth. I like the mage of a net, that’s how I see my work. Or even better, like the thrown up hairball of cats who licked their fur clean. Hairballs, this was once the title of one of my works. Whatever. What connects all the works in the exhibition you just mentioned, is in principle easily summarized: It is a mistake, something not quite fitting, that

creates something new. At “1001” it is maybe best visible, but in “Ladung” (“Load”) with its oncoming flying and everywhere growing street-side plants - and the “Möwen”, that appear to the left and right out of the cracks from a piece of the wall, there you can find a similar scheme. I relocate or push around contexts and let mistakes come to pass and then see what happens. Most of the time I use very common things that in the context of my work get a new face: Buckets, herbs, copy mistakes. I am always happy when the beholder feels quite safe and secure and thinks that he is in a familiar environment, but through the fact that something is a little different, that the whole scenario is somehow out of place, the audience is irritated and starts to think.

Stefan: That spontaneously reminds me of the scene from the film The Matrix, where the hero Neo sees the same black cats crossing his way twice and through that notices that the programming of the matrix has been altered and that his companions are in great danger.

Ilka: Of course you can very well transfer this in a medial way. The cracks and fissures of a series of movements were the bases for the installation “Möwen” (Seagulls). Seagulls rush as dots or lines from one crack across the stone into the next. Whoever looks closely can see that in fact they are seagulls, but it only gets really obvious at one point in the loop when one of the seagulls flies up.

Stefan: So you are concerned with our perception. That is a very basic and theoretical point, which reaches beyond art into the realm of philosophy.

Ilka: I don’t think it is that theoretical. It is about the way I see the world around me. That is something I do every day more or less. How do I constitute my world and how does my neighbour see it? And most of all, what do I do with the means and senses that are given to me to built this world? Interesting to me is what reality can mean and how it comes to that, Most important is, however, the next step is to rearrange this reality, to renew it and let i continue to grow.

That is where you are amazed, where you are interested, where you walk the streets with open eyes. That is the point, where we start to find our humanness and where we extend it. The human being has the task to continuously invent his reality anew, because he can't do anything else.

The streets ends in front of an old almost completely run down factory building that is surrounded by a wall. Behind it you can see the ocean shore. Stefan climbs over the wall and Ilka follows. From the left a black cat crosses their way – and then another...

Stefan: (gasping) You are concerned with the fundamental questions of our perception of truth. Do we need a degree from university to understand and digest your art?

Ilka: University doesn't really make you that clever. It is more about not believing to have seen everything and to know everything and most of all not to be content with that. That you don't stop to see things in everyday life in a new way!

Stefan: Under aesthetics one usually understands in philosophy the law of perception of the senses. But today "aesthetically" is mostly understood as "beautiful", They touch me and my senses in a pleasant way.

Ilka: Okay, now you touched a couple of topics at once. First of all, I hope of course that my works are beautiful. Beautiful means mostly though that you are attracted to them. But something beautiful always also contains something disturbing, something unfamiliar and even a slight horror for example., other wise it is just boring. You stop and look at it for a while. And if you can make the people stop, even though you work with common objects, this is quite a step. Some part of you feels at home and comfortable and some part of you feels strange and doesn't want anything to do with it. That is beautiful. There is nothing more beautiful than something like that weed on the roadside. Sometimes I am really exited if I discover a new or special one. (Ilka points at a plant creeping up the factory wall.)

Stefan: (looks and then continues on the path around the building) Let us talk one more time about Gwangju, the location for the Biennale. You especially created concentrates on the communication aspect. Communication of the artist with the beholder, but also inter cultural communication between Asia and the West. Is there a special connection between your work and Gwangju, Korea or to Asia at all?

Ilka: My younger brother lived for quite some time in Taiwan and I myself travelled for two months in China and Asia. From what I gathered there, the people there often have a very different approach to life. That is very interesting, but I still haven't really figured out it yet. It is very difficult though when you don't speak any Asian languages. But it really helps for example when for some time you eat other food and use public transportation and go shopping some vegetables on the market or wherever. This is a good start for communication. I would really like to learn more about plants and gardens mean to Koreans, how people see and act with nature. The Biennale is the occasion where that has been made possible for me. A few thoughts and associations already found their way in the work 'Transplant — Hanging Gardens'. At another spot in Europe this world surely would not have grown into this form.

Stefan: (at the shore) Thank you for this talk.

Dr. Stefan Rabanus

Associate Professor at the Department of Germanic and Slavic Studies at the University of Verona, Italy.

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Ilka Meyer

lives and works in Berlin, Germany

Resume

- 2007 »Kreative Kreuzberger«. Project manager for a project to mediate art by artists to teenagers (foundation »Kreuzberger-Kinderstiftung«). www.kreative-kreuzberger.de
- 2005-2007 Tutor at the University of Arts Berlin, Germany (Universität der Künste Berlin), multimedia department.
- 2003-2005 Post graduated studies »Meisterschülerstudium« at the Academy of Visual Arts Leipzig, Germany (HGB - Hochschule für Grafik und Buchkunst Leipzig). Final exam and exhibition in October.
- 2003 Diploma of Fine Arts at the Academy of Fine Arts Mainz, Germany.
- 1999-2003 Studies of sculpture / installation at the class of Prof. Ullrich Hellmann at the Academy of Fine Arts Mainz, Germany and philosophy at the Johannes Gutenberg-Universität Mainz, Germany
- 1997 Journey through mainland China und Taiwan.
- 1996-1998 Studies of painting at the class of Prof. Friedemann Hahn und philosophy at the Johannes Gutenberg-Universität Mainz, Germany.
- 1994-1996 Editorial office work (apprenticeship) at the Oldenburgische Volkszeitung, Germany.
- 1992-1993 Journey through Australia und Indonesia; Au-Pair in Paris, France.
- 1992 Final grammar school examinations (Abitur) in Lohne (Old.), Germany.
- 1972 Born in Bremen, Germany (October 7).

Recent exhibitions

- 2008 »Der Blinde Fleck«, NGBK, Berlin (Neue Gesellschaft für Bildende Kunst, www.ngbk.de), Germany. Sep 13 -Oct 19. (catalogue ISBN: 978-3-938515-20-4)
- 2008 »perzept - belebte räume«, Berlin, Germany. tmp.deluxe - temporary space for art & media
- 2007 Künstlerhaus Dortmund, Germany. »Alles im grünen Bereich«.
- 2007 »Sandglass – Transitscape #5«, Mailand, Italy. Solo-Exhibition at Microgallery, Studio Ennezerotre.
- 2006 Gallery »Kunstladen Emser 126«, Berlin, Germany.
- 2005 Meisterschüler- Exhibition. Exhibition of the postgraduated »Meisterschüler« at the Academy of Visual Arts Leipzig, Germany (Hochschule für Grafik und Buchkunst Leipzig, HGB).
- 2005 Gallery André Kermer. Solo-Exhibition at Gallery André Kermer, Leipzig, Germany.
- 2005 galerie automat_ique. Participation with »Flugkörper«, Berlin (Kunsthau Bethanien, Germany), Szczecin (Poland) und Strasbourg (France).
- 2005 Moguntia Project #3 in a former prison, Mainz, Germany. Participation with the work »Rondo«
- 2004 5th Gwangju-Biennale of Contemporary Art, South Korea. »A Grain of Dust, a Drop of Water«. Participation in the Biennale with the installation »Transplant – Hanging Gardens«, Gwangju, Southkorea. (catalogue)
- 2004 Gallery 'Nassauischer Kunstverein Wiesbaden', Germany. Solo-Exhibition (catalogue)
- 2003 Diploma exhibition »Pflanzstück« in the former grain storage silo, 4th floor, at the costume harbour, Mainz, Germany.
- 2003 »Polyzentrisch«. Exhibition by the classes of Profs. Hellmann and Nierhoff in the cellar of the church 'Christuskirche', Mainz, Germany. (catalogue)
- 2003 Art event »3 x Bell Ringing – Art Weekend in the Mainzer New City«. Participation with »Ladentheke«, a story collecting point in a former bakery, Mainz, Gemany. July. (catalogue)

Catalogues (recent)

- 2004 »A Grain of Dust, A Drop of Water«. Catalogue of the Gwangju Biennale, Southkorea.
- 2004 (Solo-catalogue) »Zwischen«. Nassauischer Kunstverein Wiesbaden, Germany.
- 2005 »Moguntia Project #3«. Mainz, Germany.
- 2003 »Polyzentrisch«. Mainz, Germany.
- 2003 Art event »3 x Bell Ringing – Art Weekend in the Mainzer New City«, Mainz, Gemany.

Scholarships /Grants

- 1998 Scholarship for the Academy of Fine Arts in Salzburg. Grant of the city of Mainz.
- 2003 Diploma-Scholarship of the Academy of Fine Arts Mainz, Germany .

Residencies

- 1999 Summer residency at the Academy of Salzburg, Austria. Class of Prof. Hermann Nitsch.
- 1997 Guest at the Taipei National University of Arts, Dep.of Fine Arts, Taipei, Rep. of China.

Press

- 2007-10-12 Westfälische Rundschau / Westdeutsche Zeitung. »Speaking plants and 1-Euro-art« / »Sprechende Pflanzen und 1-Euro-Kunst«
- 2007-10-12 Ruhr Nachrichten. »Speaking plants and plastic Ikebana« / »Sprechende Pflanzen und Plastik Ikebana«
- 2007-10-12 Heinz. »Alles im grünen Bereich«
- 2007-10 Coolibri. »Es grünt so grün«
- 2005-10-04 Leipziger Volkszeitung. »Review of works from 22 Meisterschüler / exiting portraits, videodance and a mobile garden.
»Abschlussarbeiten von 22 Meisterschülern/ spannende portraits, packender Videotanz und ein mobiler Garten«.
- 2005-08-20 Leipziger Volkszeitung. Ilka Meyer plants BigBags«. »Ilka Meyer bepflanzt Steinsäcke«.
- 2004-09 Nr.99 Kunstzeitung. »Non-Professionals to leadership / Gwangju Biennale«. »Laien an die Macht / Gwangju Biennale«.
- 2004-05-07 Wiesbadener Kurier. »Small mistakes inside the system / Exhibition of Ilka Meyer at the artspace Nassauischer Kunstverein Wiesbaden«. »Kleine Fehler im System / Ausstellung von Ilka Meyer im Nassauischen Kunstverein«
- 2003-09-09 Allgemeine Zeitung Mainz. »Mugwort is smelling in a former grain storage hall / Artist Ilka Meyer shows Plantpiece in the costume harbour«
»Im Getreidespeicher riecht der Beifuß / Künstlerin Ilka Meyer zeigt ihre Arbeit Pflanzstück im Zollhafen«

- 2003-09-10 Mainzer Rheinzeitung. »Nature and industrial culture in dialogue/
Ilka Meyer shows Plantpiece in a former grain storage hall«
»Natur und Industriekultur im Dialog / Ilka Meyer zeigt Pflanzstück
im alten Getreidespeicher«
- 1999-01-25 Allgemeine Zeitung Mainz. »Ilka Meyer wins scholarship«
»Ilka Meyer gewinnt Stipendium«.
- 1999-01-25 FAZ / Rhein-Main-Zeitung. »Autonomous airiness / Paintings of
Ilka Meyer at the artspace Kunstverein Eisenturm«
»Selbständige Leichtigkeit / Bilder von Ilka Meyer im Kunstverein Eisenturm«
- 1999-01-25 Mainzer Rheinzeitung. »Paintings brutally abraded / Ilka Meyer
receives Salzburg-Scholarship of the city of Mainz«
»Eigene Bilder brutal geschliffen / Ilka Meyer erhält Salzburg-Stipendium der Stadt«
- 1999-0205 Oldenburgische Volkszeitung.»Paintings brutally abraded / Ilka Meyer receives
Salzburg-Scholarship of the city of Mainz«

Other

- 2007 Lecture "Transitscapes - Über das Projektieren von Welten", NAP-Workshop "Aura und
Atmosphäre", Alte Pumpe, 10785 Berlin, June 2, www.nap-net.eu
- 2004 Letter review of the Gwangju Biennale, Southkorea »A Grain of Dust, A Drop of Water«.
- 2004 »The Audience, Who Are They?«. Book published for the live TV-broadcasting of the
»Grand Discussion« at the Gwangju Biennale. Participation with the interview between
Stefan Rabanus and Ilka Meyer.
- 2003 »Pflanzstück«. (cd+booklet)

TV / Radio broadcasting

- 2006 radio rbb /Feature »48h Neukölln« and the exhibition at the gallery »Kunstladen
Emser 126«
- 2004 »The Audience, Who Are They?«. Live TV broadcasting of the »Grand Discussion« at the
opening of the Gwangju Biennale, Southkorea. Speaker for Europe (together with
»viewer participant« Stefan Rabanus).

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*The symmetry outside drives me crazy.
If it goes on snowing like this, I can't see
anything anymore.
Everything turns white
and everything will be covered
with the darkness of night.*

I.M