

Ilka Meyer

Suddenly I find myself kneeling at the roadside on the overgrown verge at the roadside. Weeds: They grow, reproduce, multiply and confront us with their beauty. They carry expansive potential.

Ilka Meyer, born in Bremen in October 1972, studied painting, sculpture and media arts at the Art Academies of Mainz and Leipzig (HGB). She currently lives in Berlin.

The artist works principally with photography and site-specific installations in which she juxtaposes such things as the growth processes of plants with the context of rationally organized spatial architecture. Besides her concern with space and patterns, Ilka Meyer deals with the phenomena of chance, of the unheeded and the peripheral.

Her work are often reflections on structures, realised as ephemeral monuments or micro manifestations of another reality.

This book focuses on Ilka Meyer's installations.

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HAUSHOCH (BERLIN SEQUENCE) – HAUSHOCH (REIHE BERLIN)

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

Crane paper,

HAUSHOCH Sequences will finally include 12 cities.

The object wants to be a house, it is – and it is not – all at once. It consists of something which we call nature, yet its shape appears man made. It has within it the thought of the horizon and of open space, although it is a massive and enclosed body.

In cities we are hemmed in by buildings, tubes or vehicles. In cities, trapped by buildings, people are caught within an urban construction, even if they make trips to another city or the countryside. The perception of landscape and nature takes place in relation to the city. Urban complexes, patterns, are based on movement, where images become ever more fragmented.

The straw sculpture is an object that you cannot enter. We stand outside nature. Outside a nature, which we have constructed both physically and notionally. The bales of straw are functional modules, which can be repacked and used for other things. They can be taken apart into individual blades of grass which could get carried away by the wind.

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SANDGLASS

**Microgallery N!03, Mailand,
Italien. 2007**

Construction sand with rubble, streetside
vegetation

Gallery groundfloor: 18m²/15x13ft..

Mountain height: 2m/0,7ft.

The sand object that spreads from the the
second floor (mezzanine) inside the gallery
down to the groundfloor occupies the space
of the gallery. It is no longer possible to
enter.

Photography left: »La cava«



BATH TIME (BADEZEIT – WELLENBRECHERBAHNEN)

Kunstladen Emser 126, Berlin, Germany. 2006

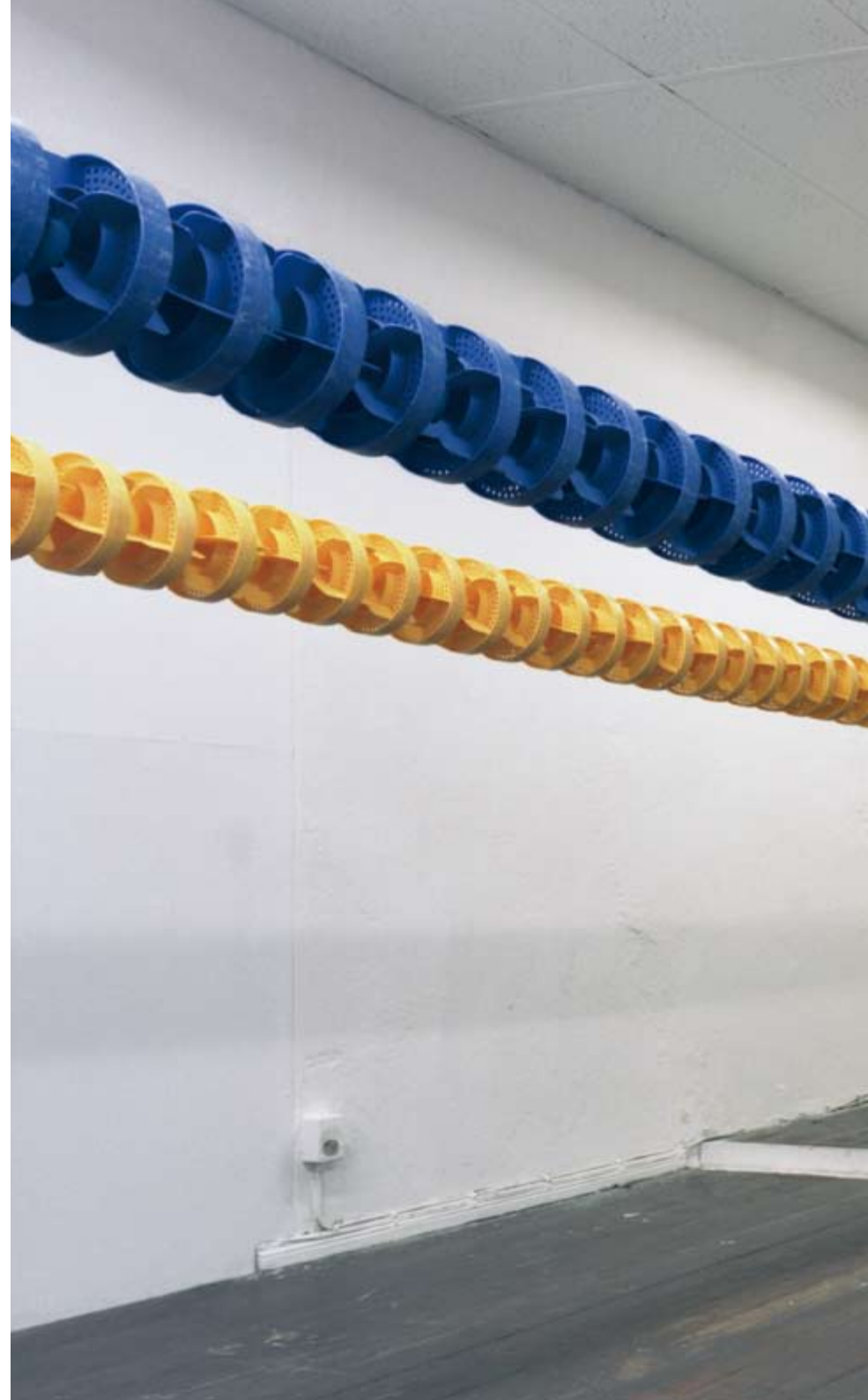
4 ropes each 10m/33ft. (red, blue, yellow und white) from a swimming pool, where they are used to separate the lanes. Fasteners.

The cords hang parallel to the long window front parallel to the street, 1,5m/5ft. high.

48 h Neukölln: an art event at which people crowd through places where art is on display. Inside the gallery the ropes are fixed parallel to the window front of shoulder height. The ropes create a system of coordinates in which people move. The viewer and passers-by stand in front of, behind and inside the lanes. They stand, heads at sea level between the ropes, talking. Seen from outside, it is as if the view is from under water. The swimming pool cords flag a separation between head and body.









FLUGKÖRPER

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

Dandelion seeds (*Taraxacum Officinale*) in plastic eggs (5cm diameter) for slot machines. The eggs are labeled with the phrase »please open outside« in German, Polish and French.

For the container of 'galerie automatique' I collected dandelion seeds (in Germany the plant is also called »blowing or puffing flower«). I collected the seeds from a vacant lot on the former border dividing east and west in Berlin-Kreuzberg on »Engeldamm« (eng.: Angel Bank). On the capsule, letters are printed with the words »please open outside«: *Proszę otworzyć! — S'il vous plait, ouvrir à l'extérieur! — Bitte draußen öffnen!* But when does this work take place? It is both fleeting and a thing of the future, maybe just as old as the dandelions themselves.

I heard that some people make a wish when opening the plastic eggs.





I CAN'T DO IT ANY BETTER, # I

Field stack of straw bales. Uckermark, Germany. 2005

Photograph, Lambda-Print on Aluminium



I CAN'T DO IT ANY BETTER, # II

Boardings. Berlin, Germany. 2006
Photograph, Lambda-Print on Aluminium



TRANSPLANT – HANGING GARDENS II

Gallery André Kermer, Leipzig. 2005

Installation of 14 BigBags (130x90x90cm/4,3x3x3ft.) filled with soil and rubble, plants from a construction site. Height/width/depth: 280cm/700cm/330cm - 9,2ft./23ft./11ft.

A garden is like an image of the world in miniature and the stage for an idea. Nebudkadnezar it is said to have built 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 fragrant, mountainous and blossoming.

A garden is grounded in insights and forms the vision of a world. It is like transplanting an idea from one place to another, like embracing impermanence.

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



TRANSPLANT – HANGING GARDENS

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

Installation of 39 BigBags (90x90x90cm / 3x3x3ft.), construction sand, Korean roadside weeds. Height, width, depth: 370m/720m/360cm - 12ft./24ft./12ft.

The BigBags, normally used for transporting stones and soil, are made from flexible plastic. Because of their handles, they can be carried and resemble oversized shopping bags. The bags, in which the weeds grow, are positioned next to a wall under a glass roof with a visible metal construction. The planted bags may be the remains of the time when the hall was built.

The urban-natural block confronts the viewer. You are standing in front of nature, yet you cannot enter. You cannot be part of it although simultaneously 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 towards erecting 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.





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 watched over by an attendant.

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





WASHBASIN (WASCHBECKEN)

Nassauischer Kunstverein Wiesbaden, Germany. 2004

Washbasin in the Art-Association restroom with lichen and moss

Lichens are a symbiosis of fungus and algae. They attach to walls and surfaces with a kind of skin, which fixes firmly onto walls. Wet lichen swells and loosens 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. As it dries, it becomes orange.

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



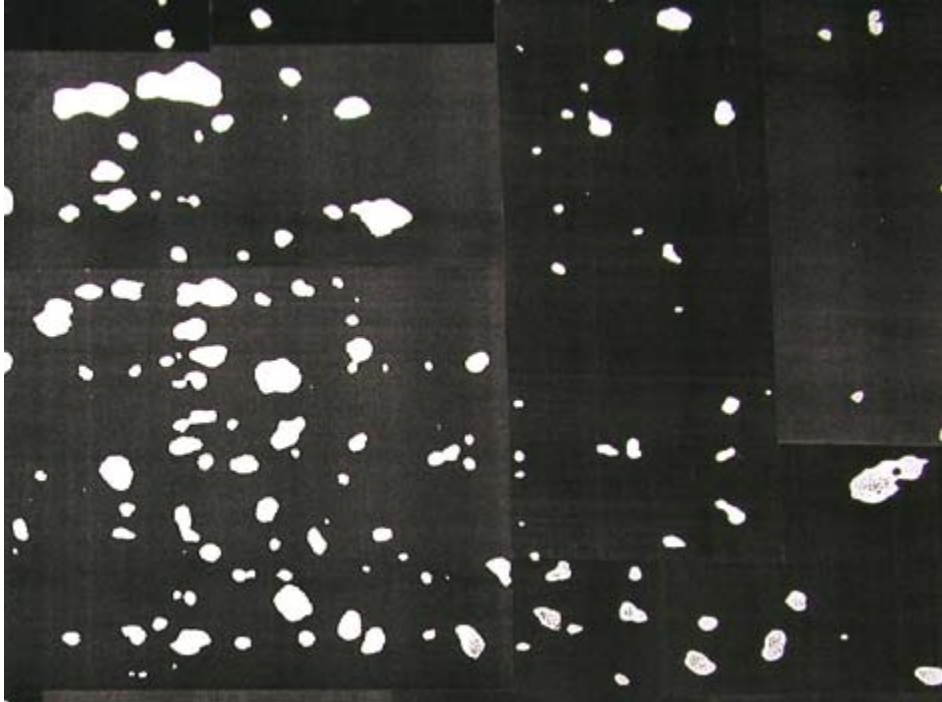
1001

Nassauischer Kunstverein Wiesbaden. 2004

Double letter sized photocopies on medium density fibreboard panels
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), blown up to fill the wall of the Artspace.

Black is the absence of light and the colour of the backcover of my sketchbook. When copying a black surface you always have technical problems. White dots and stripes appear, contrasts and shades of grey vary. I made the first copy of this by accident on a very old copy machine. Luckily for me, since I was confronted with these beautiful white dots all over the paper. I carried on copying and enlarging, and, finally, a 1000 copies later, collated the results in one picture. The white felcks on the papers I did not count – pinholes lost in the shadows of the night.





JOINT JITTER (MÖWEN)

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

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

At the artspace Wiesbaden: Video projection on limestone from the sea
Height, width, depth: 70cm/200cm/35cm - 3,3ft./5ft./1,1ft.

The video shows seagulls floating slowly backwards down a river. When they reach a certain point, they rise up and quickly return the way they came. The projection is designed to match the shape and size of one particular stone. The seagulls disappear in the gaps between the stones.

From the images I took out the parts with water. In the video, it is not always possible to recognize the birds. They often resemble those shooting dots and stripes which appear when you switch on an old TV. At one point in the loop – when a bird flies up – the seagulls become obvious.





PLANT PIECE (PFLANZSTÜCK)

Photographs: 80x80cm, 2003, Lambda-Print auf Alu-Dibond

4th floor, custom harbor Mainz, Germany. 2003

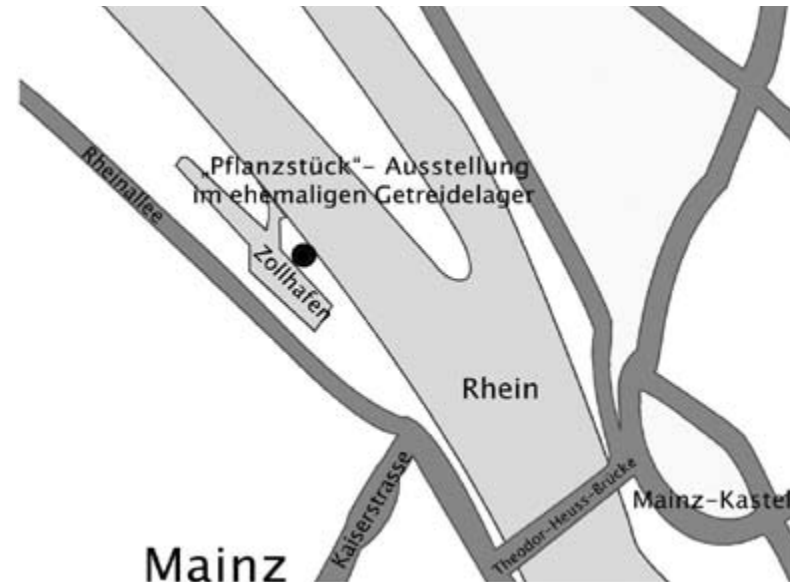
700 fragrant shrubs in 150 tubs in a storage hall of 400 square metres/65x65ft.

Artemisia vulgaris (mugwort), Tanacetum vulgare (tansy), Artemisia absinthum (wormwood), Mentha rotundifolia (applemint), Filipendula ulmaria (meadowsweet), Foeniculum vulgare (fennel), Valeriana officinale (valerian), Mentha longifolia (silver mint, biblical mint, horsemint), Tanacetum parthenium (feverfew), Anethum graveolens (dillweed)

Between the river and the harbour basin there are storage buildings, shipping containers and cargo offices. On the top level of one storage hall, I placed more than 700 strongly scented plants in big black industrial tubs. These plants originate from all around the world. Throughout history they have been shipped, planted and forgotten again. Nowadays in Europe, they grow wild again by the side of the road or, as weeds, in people's gardens. The height of the plant-tub-objects is between 5ft. and 8,2ft., arranged in the hall against the sloping roof. They stand in rows, ready to be taken away.



left: view of the custom harbour Mainz
right: map of the area







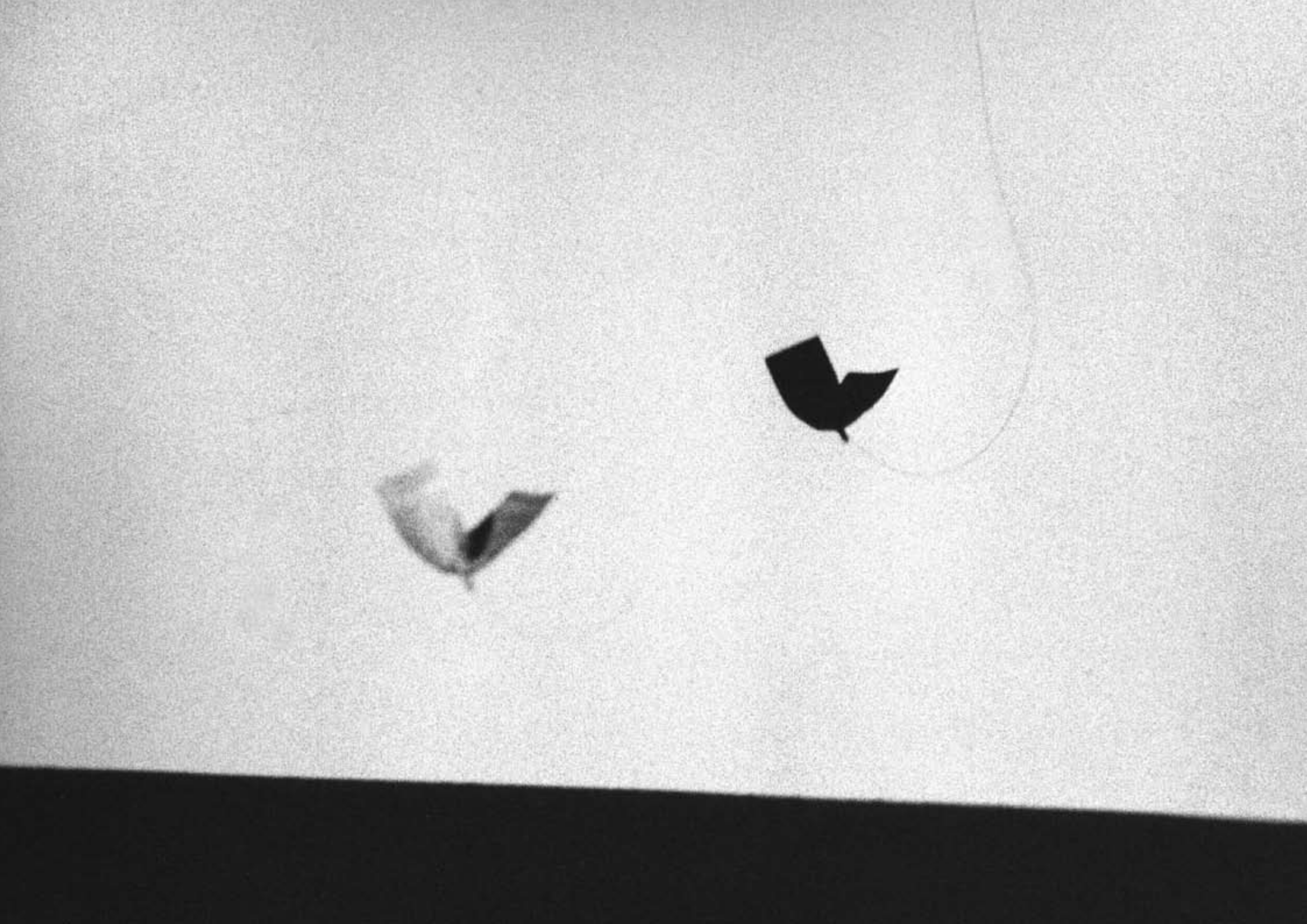


REVELLER (ZEITUNGSSCHNIPSEL)

Academy of Fine Arts Mainz, Germany. 2001

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

A piece of a newspaper is folded in the middle and twisted. It hangs from the ceiling on a nylon thread, approximately 5ft. high. On the floor is a hair-dryer that is turned on. Once the paper enters flow of air from the hair-dryer, it jumps up. When it moves out of reach, it floats down again in an arc. The movements of the scrap of paper resemble those of a butterfly.



NORDWAND

Photoprint on black steel. 2008

93cm height x 138m width / 36,6inch x 54,33inch

The subject shown on the metal plate is a landscape in Dithmarschen, north of Hamburg. You are looking at a lake close to the Black Sea. The work is based on an analogue photograph with a mistake in the exposure. This mistake separates the picture vertically, into two sides. Further changes and blurring arose from copy and scanning procedures. The image space of the photography blends with the silver grey colour of the steel plate.

Sometimes, when you gaze into the far horizon of a landscape in north Germany, the space appears to change. First, it becomes more dense. Then the space morphs into a solid surface and appears to be a wall in front of your eyes, until the image vanishes and becomes something else. The flat graphic surface gives rise to a new endless space which stretches up to the sky and takes you within it.





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 faint 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 interests you about this old story?

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

So they enable an image of a possible utopian world to be represented in our reality. This has a very strong imaginative character which I have never seen in this way in European gardens. I had even considered making a work based on these dry gardens. But I dropped it. If you want to approach such a topic as a 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 clear if they ever really existed. Despite that, the stories of the Hanging Gardens are taught in school and 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 built in the hot sandy plains of Babylon for his wife Medes, who was missing her green mountainous homeland. The historical aspect 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 in a wonderful way.

The park ends at a small square where a large noisy construction site is located. A fork-lift truck drives past with a pile of stones for the sidewalk. Ilka and Stefan turn into a narrow street, which runs between buildings with their facades slowly peeling 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. Yet, on the other hand, it has an architectural

character. The bags tower like houses next to me. It is almost like in this street.

Stefan: (looks up at the facades uneasily) What preoccupies me about these bags, what makes me think, is the strange feeling of irrationality, they trigger in me. I know these kinds 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, carrier bags, which can take city-like features, - I find that pretty bizarre myself. The “Big Bags” are variable modules 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. By the way, the material that the bags are made from is almost the same as 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 Transplant – Hanging Gardens is unfinished and moving, yet in itself a completed world.

Stefan: (waving his hand at a tramp who 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: 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 fascinating, to see the various modes of transportation on all levels around us.

Stefan: I know you work with plants.

Iika: Yes, for me, plants are the most interesting “work-material” for this conception 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 how you look at them, can be really natural or highly artificial. Sometimes you just have to put them in the right position to question the artificiality. I always find plants really spaced out and weird.

Stefan: With the Installation “Transplant – 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 brought on stage in the custom-harbour of Mainz in 2003.

Iika (dodging a dandelion pushing up through the street's paving): Brought on the stage is a good way of expressing it. In “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.

A piece of wilderness in this strongly coordinated logistic appeared. The height of the plants, most of them were tall as a man or higher. They 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.

Iika 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 to encounter. This was one of the reasons for filling these bags with heavy things and giving them an architectural appearance. The stone-bags I first saw 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 contain these heavy content and even pile them up.

Stefan: The other day, I saw two of your works in another exhibition in Wiesbaden, Germany, that, at first glance, seemed 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 reminded me 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, as we say in German?

Ilka: The thread of Ariadne (laughing), another myth. I like the image of a net, that’s how I see my work. Or even better, like hairballs when cats lick 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 easily summarized: It is a mistake, something not quite fitting, that creates something new. At “1001” it is perhaps most evident, 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 pattern. I relocate or push around contexts and let mistakes happen and then see what comes next. 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 safe and secure and thinks that he is in a familiar environment, but because something is a little different, that the whole scenario is somehow out of place, the audience is irritated and starts to think.

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

Ilka: Of course you can transfer this to aspects concerning new media. 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 build this world? What is interesting to me is what reality can mean and how it comes to that, Most important is, however, is to rearrange this reality and to renew it.

That is where you are amazed, where you are interested, where you walk the streets your eyes wide open. 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, dilapidated factory building that is surrounded by a wall. Behind it you can see the ocean. 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 your art?

Ilka: University doesn't really make you that clever. It is more about not believing you have seen everything and 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: In philosophy, one usually understands aesthetics as the law of perception of the senses. But today "aesthetically" is mostly understood as "beautiful". For example your works, I find most of them beautiful. They touch me and my senses in a pleasant way.

Ilka: Okay, now you touched on a couple of topics at once. First of all, of course I hope 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, otherwise 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 excited 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 about Gwangju once more, the location for the Biennale. It concentrates on the communication aspect. Communication of the artist with the beholder, but also inter-cultural commu-

nication 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 in Taiwan for quite some time and I travelled around China and Asia for two months. From what I gathered, 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 for vegetables at the market or wherever. This is a good start for communication. I would really like to learn more about plants and what gardens mean to Koreans, how people see and act with nature. The Biennale has made that possible for me. A few thoughts and associations already found their way in the work 'Transplant — Hanging Gardens'. Somewhere else this work certainly would have grown into a different 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.

www.stefan.rabanus.com

Ilka Meyer

lives and works in Berlin, Germany

Resume

- 2009 Artist Residency at Dijon, France. Grant of the Künstlerhaus Schloss Balmoral, Germany.
- 2007-2009 »Kreative Kreuzberger«. Project manager for a project to mediate art by artists to teenagers (foundation »Kreuzberger-Kinderstiftung«). www.kreative-kreuzberger.de
- 2006-2008 Member of the commission for »Art in Public Space« of the »bbk berlin«.
- 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).

Exhibitions since 2003

- 2009 »Kunst gegen Kohle«, former stock in custom harbor Wiesbaden und gallery VULKAN: Kulturgesellschaft Mainz, Germany.
- 2008 »Der blinde Fleck / The blind spot«, NGBK (Neue Gesellschaft für Bildende Kunst e.V.), Berlin, Germany (catalogue).
- 2008 »perzept - belebte räume«, Berlin, Germany. tmp.deluxe - temporary space for art & media
- 2007 »Alles im grünen Bereich«, artspace Künstlerhaus Dortmund, Germany. .
- 2007 »Sandglass«, Microgallery of Studio Ennezerotre, Mailand, Italy. Solo-Exhibition.
- 2006 »48h Neukölln«, exhibition at the gallery »Kunstladen Emser 126«, Berlin, Germany with the work »Badezeit - Wellenbrecherbahnen«.
- 2005 Meisterschüler-Exhibition. Exhibition of the postgraduated »Meisterschüler« at the Academy of Visual Arts Leipzig, Germany (Hochschule für Grafik und Buchkunst Leipzig, HGB).
- 2005 »Transplant - Hängende Gärten II«, gallery André Kermer, Leipzig, Germany (Solo-exhibition).
- 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« (catalogue).
- 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, South Korea (catalogue).
- 2004 »Zwischen«, gallery 'Nassauischer Kunstverein Wiesbaden', Germany (solo-catalogue).
- 2003 »Pflanzstück«, Solo-exhibition in a former grain storage silo at the costume harbour, Mainz, Germany.
- 2003 »Polyzentrisch«, exhibition by the classes of Profs. Hellmann and Nierhoff in the cellar of Christ's Church, 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, Germany (folder).

Catalogues

- 2008 »Der blinde Fleck / The blind spot«, NGBK (Neue Gesellschaft für Bildende Kunst e.V.), Berlin, Germany.
- 2004 »A Grain of Dust, A Drop of Water«. Gwangju Biennale, Southkorea.
- 2004 »Zwischen«, Nassauischer Kunstverein Wiesbaden, Germany (solo-catalogue) .
- 2005 »Moguntia Project #3«. Mainz, Germany.
- 2003 »Polyzentrisch«. Mainz, Germany.
- 2003 »3 x Bell Ringing – Art Weekend in the Mainzer New City«, Mainz, Germany (folder).
- 2001 »Einblicke«, Mainz, Germany.

Grants and Residencies

- 2009 Artist residency in Dijon, France. Grant of Künstlerhaus Schloss Balmoral, Rheinland-Pfalz, Germany
- 2003 Diploma-Scholarship of the Academy of Fine Arts Mainz, Germany .
- 1999 Summer residency at the Academy of Salzburg, Austria. Class of Prof. Hermann Nitsch. Grant of the city of Mainz, Germany, 1998.
- 1997 Guest at the Taipei National University of Arts, Dep.of Fine Arts, Taipei, Rep. of China.

Press

- 2008-10-07 Neues Deutschland »Wissensvernichtung«.
- 2008-10-05 Der Tagesspiegel Berlin »Welt(ge)wissen / NGBK Berlin zeigt 'Der Blinde Fleck'«.
- 2008-09-18 TIP Magazin »The Blind Spot«.
- 2008-09-10 Art Magazin Online »Unser E.V. - Neue Gesellschaft für Bildende Kunst«.
- 2008-09/10 <http://whitehotmagazine.com>, »The Blind Spot«.
- 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 »Grant 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*

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