

Intervention XXX-02: Marlies von Soden @ KioskShop berlin (KSb)

December 10, 2022 – January 28, 2023 (prolongated)

It only takes three works by Marlies von Soden to give »KioskShop« a new appearance. Centrally located in the middle of the room, the large hanging sculpture »Negligé Illuminé« delicately glows into the space. Like a painting from another time - one might think of paintings by Georgia O'Keeffe or Tamara Lempicka from the era of Classical Modernism - the form, reminiscent of a rose blossom hanging upside down, unfolds organically in large, folded sweeps, puffing out. The many layers with their sweeping folds allow the light source hanging inside to shine through to varying degrees. The diaphanous material of the polypropylene enhances the presence of this divergent light figure. One could also think of the precious unfolding garment of a medieval Madonna figure. In the context of the strictly geometric and soberly white store furniture architecture of »KioskShop«, this large organic form formulates an exciting contrast, and at the same time serves as a material bracket: the milky soft-drawing plastic material corresponds ideally to the bleached beeswax of the »Product Sculptures«, both are semi-transparent and diaphanous in their appearance. Visitors often mistake the propylene for wax.

Placed on a pedestal directly facing the display window, the work »Cumulus« echoes the austerity of the white interior architecture through its white lacquered base. Enlivened by the underlighting of the individual forms arranged additively in a acrylic hood to form a whole, this work defines the sequence of rooms from the street. It magically draws passersby to the shop window, becoming a powerful prelude that whets the appetite for more.

»KioskShop« itself is enveloped in blue light by the light sources in the pedestal zone. The white light phase on the surrounding store furniture and on the ceiling is switched off in favor of the light sculptures.

On the 'newspaper wall', just in front of the entrance, »Cirrus« can be seen. This wall sculpture - here unlit - appears as if it had been gathered together on this wall into a puffy, unfolding fabric-like structure. Slightly diagonally crossing the wall section, this work could also be a model-like drapery: itself sufficient, showing the beauty of the drapery, resting gracefully in itself despite tension-rich compressive movements of the individual folds. An example of ideal harmony.

The dynamic and upward movement of the drapery to the upper left literally draws the visitor into the kiosk store.

Especially in this season and in the face of the everywhere implied hopelessness in this year, Marlies von Soden creates with her intervention exhibition a magical and hopeful sign of light!

Semjon H. N. Semjon, December 2022