



shoddy / schäbig

23 June - 31 August 2023

FLORENCE
CARR

ELLIOT
BOTTLE

MERCEDES
MARSZEWSKI

SOPHIA
DOMAGALA

DAVID
COCHRANE

opening: 22 June, 6 - 8 pm

curated by Andy Marsh & Lina Stallmann

general opening times:

Tues - Wed, 12 - 6 pm



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Florence Carr

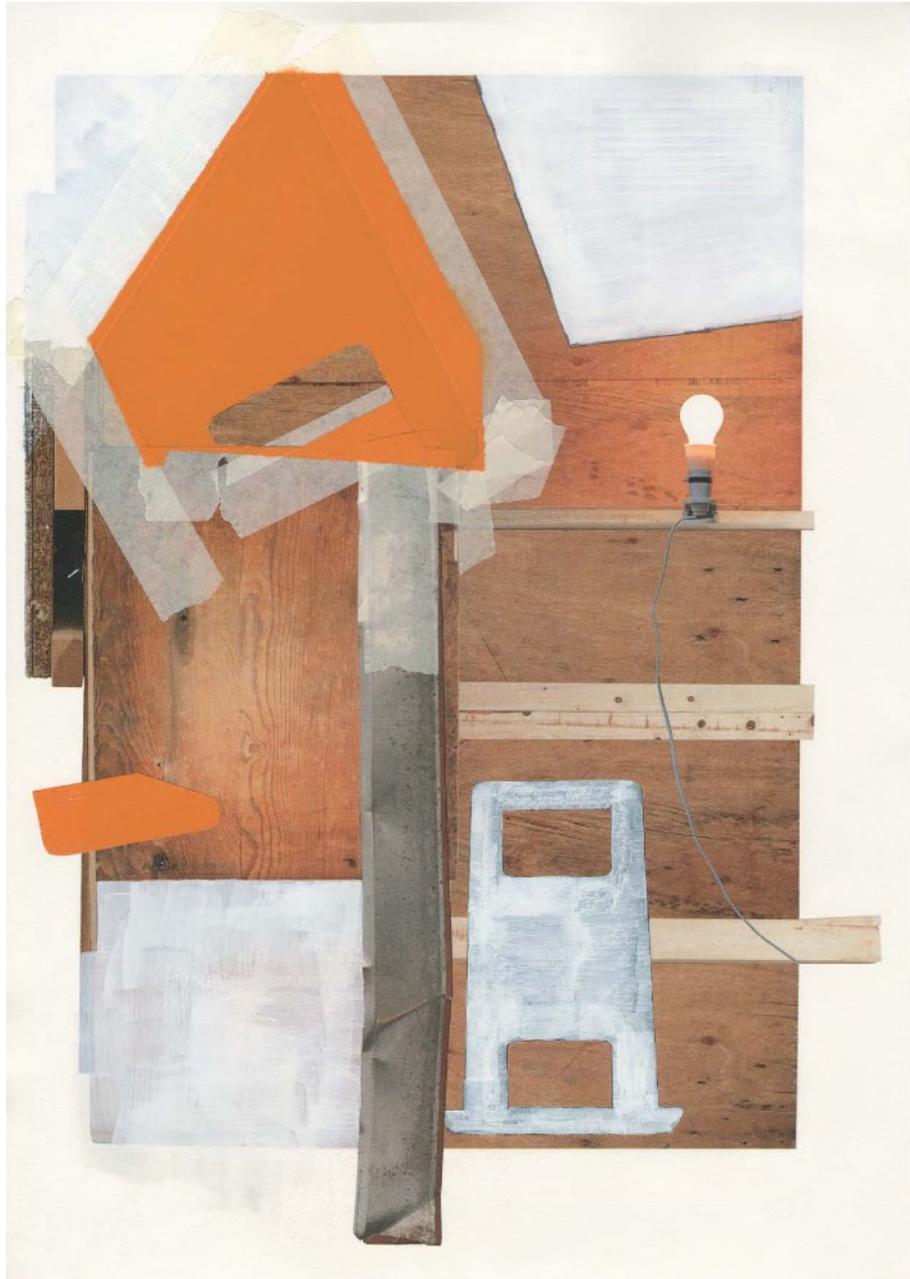
Yellow Accents, 2022, Repurposed parquet flooring, jacquard ribbon, 23 x 12 cm

Corpus

The body fails, requires protection.
From cold, against wind
a barrier, a frame, a supporting role.
Cast offs to cast outs.
Never perfect but, all is for the best.
Clutching shoddy luck through shoddy times
held together with shoddy thread but,
Keep on! Its good enough
until it's not.
When you follow the line
of thread, you'll find me
deep within the city maze.
Listen for a spell
to each of those voices
the cries at dawn
the cracks in the tiles
a splintering of wood.
Footsteps in the night,
who has walked the floors
that now adorn these walls?

Where is the origin
of these bright fragments?
Not hewn or cast, not mixed or brushed.
Instead placed, sewn, bound, nailed.
Held as one
until their next iteration.
A material parataxis born afresh.
From bearing witness to our quotidian movements
This domesticity passes into open air
to breathe.
Before being brought in again, once more.
We craft a stage set, a holding for our time here,
passing between darkness we patch the holes.
And so, move forwards with the little we know.
Have rescued, salvaged and reclaimed
and now it is we
who bear witness,
we who scrutinise what kept us company
through all of our laughter, our tears, those exultant cries
in the dead of night.

David Cochrane
June 2023



Elliot Bottle
Digital composite collage 3, 2020, Inkjet print on Archival Matte paper, 32.9 x 48.3cm

In the English language *shoddy* is commonly used as a term for an inferior product or something badly made of poor quality. However, its origins are in the 1830s textile manufacturing trade where it was a type of affordable cloth produced by pressing reclaimed wool, an early form of what we now might recognise as recycling. The exhibition *shoddy / schäbig* reconsiders the term by exhibiting the work of artists who reclaim 'poor' and discarded materials in order to produce new art works from existing materials.

The exhibition will present a new work by Elliot Bottle using the detritus found on Berlin streets. Also produced specifically for the exhibition Mercedes Marszewski presents a new work for the gallery window referencing early zine productions. New works by Sophia Domagala using thread and found images are exhibited alongside a triptych by Florence Carr. Carr's works are wall-based assemblages, constructed from parquet flooring and sourced Jacquard ribbon. Two new written works by David Cochrane are presented in the exhibition and act as both art works and contextual frames for the exhibition.

Co- curated with Andy Marsh the exhibition brings together works by emerging artists and makers from Germany and the UK.

As we continue to rethink our relationship to waste materials and ideas of growth this exhibition asks whether *shoddy* might be defined as both a methodology of reclamation and an aesthetic. The exhibited artists use reappropriated and often discarded materials and images to create new works and assemblages celebrating the humble and overlooked.



Detail: Sophia Domagala, *Red Lines over Father and Child*, 2023, Nettle, acrylic, screen printing, nylon, 58 x 56 cm

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