



tilbake

Ilka Raupach



„Artists and scientists are the hunters and interpreters of new, vital and often challenging information. As observers and question-askers, both disciplines play a critical role in fostering human understanding of the issues of our time.“

Aaron O'Connor

Map of Svalbard, 1605
Collection Galleri Svalbard

Cover: Magdalenefjord, Svalbard

My artistic work focuses on the prodigiousness and ambiguities of nature. The principal concern is to inquire into the functioning of human perception and experience of space. I work with natural and synthetic materials; stone, metal, clay, ice and snow, for my interventions in the landscape and architectural and public space.

Over the past years I have dedicated myself especially to the Arctic. In doing so, I consummate a wandering through ice and snow based on my own experiences. The pictorial depiction of this is a quest of the search of direction, experience and exploration of space, with all the senses, in connection with time and transience, transparency, protection and hostility – always the relationship between man and space. I am fascinated about these ephemeral materials and have become a specialist in dealing with them.

In October 2014 I had the opportunity of taking part in a unique international and interdisciplinary exchange as well as collaboration between artists, scientists, architects and teachers. The program *The Arctic Circle* began with the ice-proof sailing ship *Antigua* starting to an expedition at Svalbard in the Arctic. We spent 14 days on the sea and land of Svalbard.

Svalbard, a mountainous Arctic archipelago just 10 degrees from the North Pole, is, with its ice layers, an archive of world history. It is the largest laboratory of arctic research. Svalbard offers an area of tension between nature – untamed wilderness, distance, loftiness, peace – and man – hunting, trapping, mining, and research.

Traces in Ice and Snow ... during the expedition to Svalbard I especially placed my focus on the impact of man and other forms of life on this region of nature.

Diary, November 9, 2014

„Now I have been back in civilization for nearly three weeks. What a cultural and emotional shock! I am completely overwhelmed. Very often I suddenly have tears in my eyes ... for happiness and wistfulness at the same time. The trip was fantastic. I wished so dearly, that we could simply freeze in somewhere in a fjord; like Nansen’s ship, the *Fram*. But no, our Captain Jo was very disciplined and apparently wanted to arrive back home again. I feel so rich, inwardly strong, so many new thoughts and questions, have seen so much. These colors! Well, I do love grey in all its shades. These lines, points, mountain peaks like paper cuttings – I had the feeling, that behind them the world came to an end. Was simply speechless from astonishment. Such a through and through wild landscape. And always again the water ... as an ocean with drift ice and icebergs; frozen seas, glaciers, the first snow from the sky, and rain. The constellation of 27 artists on board was grandiose and inspiring, an unbelievable enrichment. Dear people, new friends from Canada, the United States, Australia, Norway, China, Brazil and Korea ... I miss them all so very much. Madness! And so that the madness won’t come to an end, I have already booked a flight. Starting April 11, 2015 I am opening a solo exhibition in the *Galleri Svalbard* in Longyearbyen titled *tilbake/return*. That is a goal and motivates me to work through all that has been seen and felt.“

The title of the exhibition is just as ambivalent as my works. *Tilbake* opens a broad space of association. *Tilbake* means reflecting on bygone times, distance and thus moving ahead but at the same time returning. *Tilbake* means parting and new beginnings. This will be clear, at the latest, by viewing the exhibit.

The exhibit presents photos and films – results of the work done during the expedition to Svalbard as well as graphics and objects that I created in advance and from memory.

Along the heavens

Porcelain 200 birds each 16 x 15 x 3 cm 2011

A large flock of migratory birds signal the beginning of spring. Recurring every year, the swallows submit to a daring, long journey from one end of the world to the other, just to brood in the so short Arctic summer. The uninterrupted living clamor from the breeding cliffs can't really be heard; but while viewing the exhibit, the observer inevitably imagines the sounds.

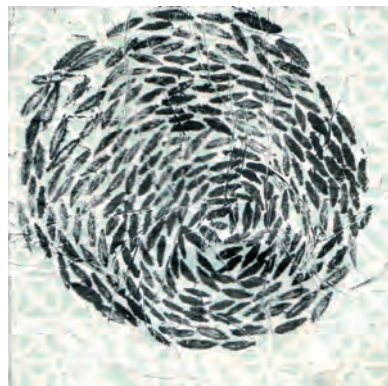
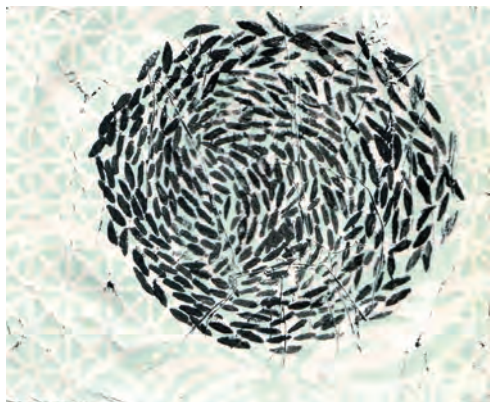




Lustfully stretching my claws
 Soapstone each 30 x 20 x 10 cm 2012

Larvae
 Porcelain, plaster 50 x 35 x 30 cm 2014



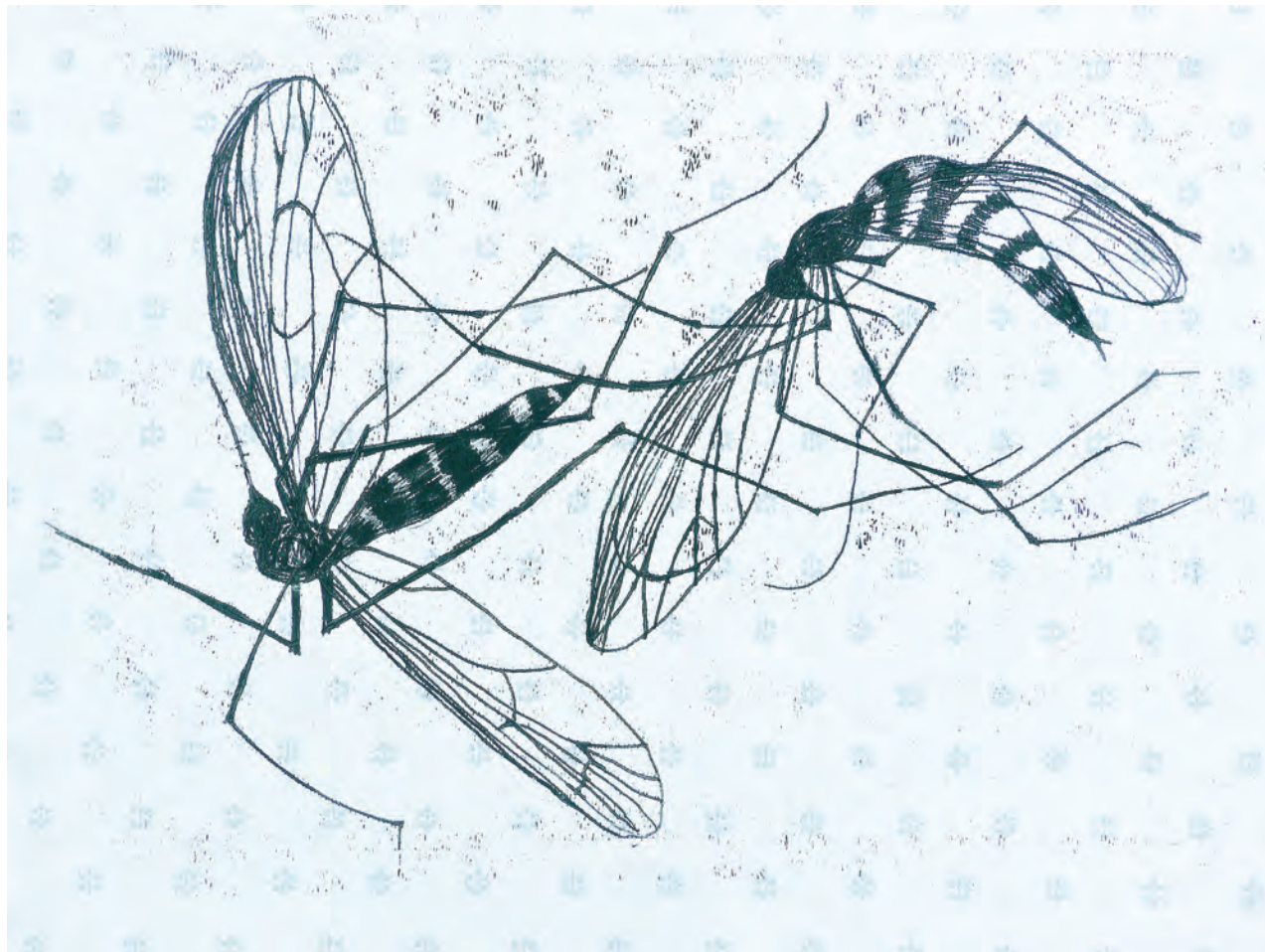


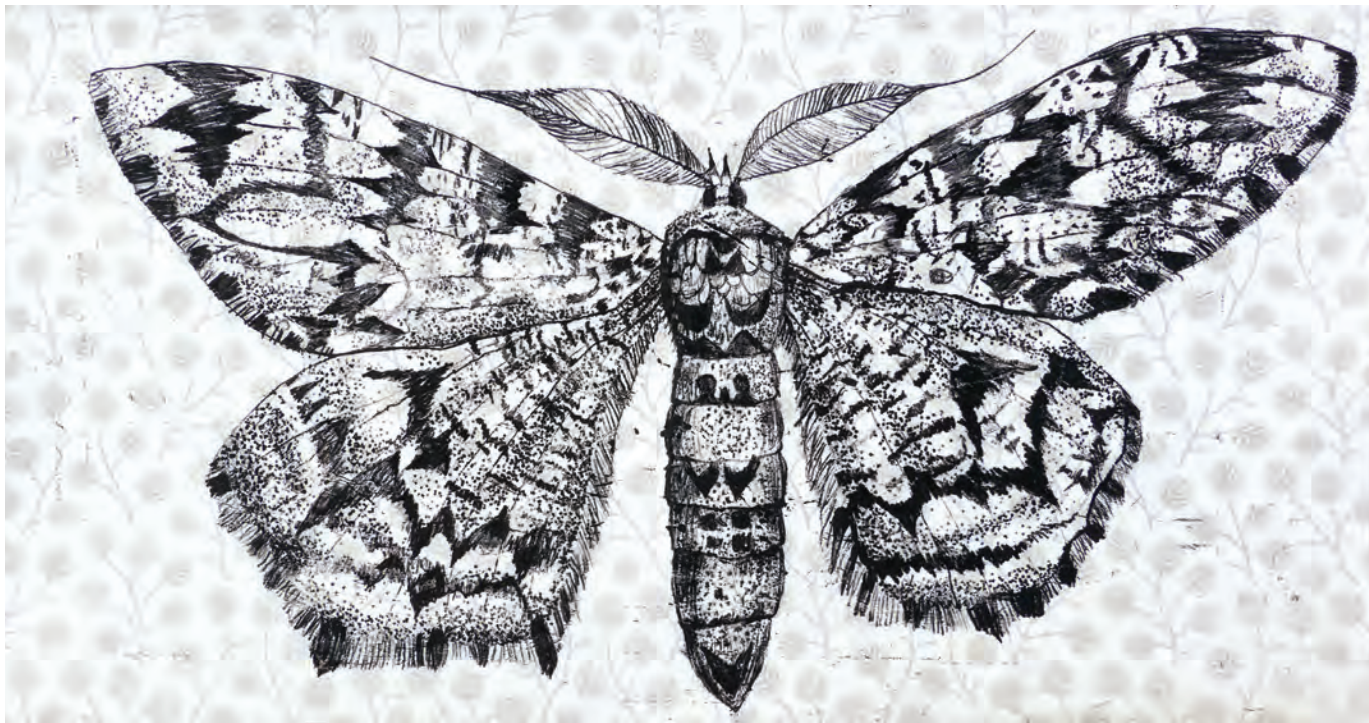
Diary, October 2, 2014

"Yes, we have two different insects here ... a few mosquitos and flies."

After a visit to the local library, I know more:
More than 250 kinds of insects live at Svalbard, some are endemic. That is subject material for research and marveling. They inspired me; back at home, monotypes appeared on various wallpapers.







Following page:

snövit drömmar / Naiad of Laponia

Sculpture and performance in ice from the River Torne in the ice-warehouse of ICEHOTEL at Jukkasjärvi, Sweden, 2004.

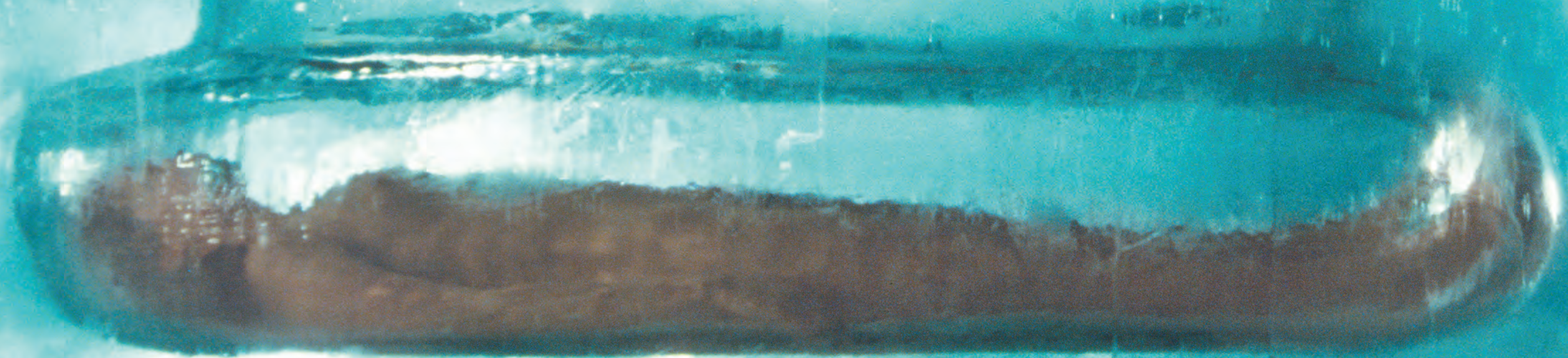
Lying close together, the ice blocks form high piles in the ice-warehouse. Depending on the lighting conditions, they shine from lightly transparent to deep turquoise. They are giant blocks, about 2.2 by 0.8 by 0.9 meters, and they are crystal-clear. Sometimes frozen algae are found in the ice, and even frozen-again holes made by ice fishermen ... preserved traces and stories, stopped time. The ice lives, waiting until a year later, again to flow in the River Torne; sleeps, dreams, and is so beautiful, so pure. At the same time it is only water, only water. It is unbelievable, this place, this giant sleeping station, and I am fascinated again and again. I wish I could climb up into the empty spaces to see more of the play of lights. Who knows, which stories lay hidden here? I want to feel the ice with all my pores, to be part of it for a moment.

I dig into a flat lying ice block; make an opening the size of my body. Then I undress, get inside, lay down on the ice, remaining quiet, dreaming ... a moment of downtime, timeless.

But I am alive; wake up again, step out, and get dressed again.

The ice melted under the warming pressure of my body; my hair stuck together with ice water. A tender print remains behind, to remind of the happening.

Later we brought this container out to the river. It will be filled again by the falling snow or maybe someone will do that soon.





Diary, October 15, 2014

Ny Ålesund: On the frozen sea, looking towards the open ocean and to the Three Crowns; I draw the words *fram eller tilbake* in the snow. Our guide, Theres, keeps watch over me (polar bears!). I run, sliding like an ice skater all morning through my lettering over the sea. With my feet, I sweep the black ice free, so that the powdery snow just flies around me. I leave behind visible traces of my feelings and presence. The words, the movement, the discovery and conquest of the surface of the sea – I am very warm, I am happy; at the same time I am with myself and the landscape too.

fram eller tilbake

Ny Ålesund, Svalbard, October 15, 2014

Following page:

ach

Skansbukta, Svalbard, October 16, 2014

finally I lost fear in the white

Vinje, Norway, February 12, 2015





Quercus nixum Québec
 Québec City, Canada
 Snow 5.4 x 3.6 x 3 m 2015

Tilbake
 Vinje, Norway
 Snow 3 x 3 x 3 m 2015

hibernation
 hermetically dreaming
 escaping cold reality

as spring whispers warm
 returning
 anew





Unborn
Porcelain 46 x 28 x 18 cm 2013

Uumannaq, Greenland, September 1998

We sail out to sea, the hunters find and kill a fin whale. On the bank of the fjord, the huge body is opened and carved up; deep inside lays an embryo, only a few weeks old; unending, deep pain spreads out; the small body is saved and returned to the open sea.



ishav / Arctic Ocean
Glass 40 x 30 x 20 cm 2013–2015

An Arctic archipelago ... an iceberg or a settlement, doomed to go under due to the rising sea level, burst, falling apart, vanishing.



My own time
Enamel, Cu, Ag
80 cm long 2014

Through the movements of the wearer of the necklace, the various clock faces take on different movements and arrangements. Thus they offer information about the wearer concerning his subjective feelings about time.



whaleroses
Signehamna, Svalbard, October 14, 2014 performance short movie

"Walrus are a little bit like us, the humans." Theres Arulf

Or are we like them? Close together we inhabit the ship *Antigua*, eating, sleeping, dancing, making artworks, discussing, looking into the wide landscape ... we are all doing just fine, an amusing, harmonic togetherness. But soon, we must break up, going far apart, in all directions, each on his own way.

Ilka Raupach

1976	Born in Hennigsdorf, Germany
since 2009	Assistant Professor at the Department of Architecture, Institute of Architecture-based Art, Carolo-Wilhelmina University, Braunschweig, Germany
2006	Artistical guidance at Iglu-village Scuol, Switzerland
2004	Snowseminar Finse, Norway Three month training at ICEHOTEL Jukkasjärvi, Sweden
2000–2005	Studies in Fine Art / Sculpture, Burg Giebichenstein, College of Fine Art Halle, Germany and KHiB Bergen Academy of Art and Design, Norway
1998	Four month study in Greenland
1996–2000	Training as an Ivory master carver in Michelstadt, Germany

Awards

2015	Travel grant by Consulate General of Germany in Montreal, Canada
2014	The Arctic Circle, Art and Science Expedition to Svalbard InterStip travel grant by the Ministry for Science, Research and Culture in Brandenburg, Germany
2013	International Amber–Art–Award, Deutsches Bernsteinmuseum Ribnitz–Damgarten, Germany Price Kiruna Snow Festival, Sweden
2011	Price Vinje snoforming, Norway Artist in Residence, Nelimarkka–Museo Alajärvi, Finland
2009	Ceramic award, Velten, Germany
2007	Price Batuz–Foundation, Uruguay Aquamediale 3, Lübben, Germany
2006	Aquamediale 2, Lübben, Germany
2005	Skulpturen am Radweg: Kunst in der Landschaft, Odenwald, Germany
2004	Travel grant by LEONARDO, Germany

Works in museums and collections

Deutsches Elfenbeinmuseum Erbach, Germany; Grassimuseum Leipzig, Germany; Nelimarkka–Museo Alajärvi, Finland
Tobiashammer Ohrdruf, Germany; Skulpturen am Radweg: Kunst in der Landschaft, Odenwald, Germany

Contact

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Exhibitions (selection)

2015	<i>International de sculpture sur neige du carnaval de Quebec</i> , Canada <i>tilbake</i> , Galleri Svalbard, Longyearbyen, Svalbard (solo) <i>Vinje snoforming</i> , Norway <i>Cranach 2.0</i> , Wittenberg, Germany <i>Bombay Glitter meets Arctic Ocean</i> , Galerie M, Potsdam, Germany
2014	<i>Kiruna Snow Festival</i> , Sweden <i>Vinje snoforming</i> , Norway <i>2. Skulpturen–Sommer</i> , Botanical Garden Ulm, Germany <i>Dialogue Landscape</i> , Galleria Huuto, Helsinki, Finland
2013	<i>Kiruna Snow Festival</i> , Sweden <i>Ensilumi–The first snow</i> , Galerie Alte Schule, Berlin, Germany <i>Made in Potsdam</i> , Waschhaus Kunstraum Potsdam, Germany <i>Amber</i> , Deutsches Bernsteinmuseum Ribnitz–Damgarten, Germany <i>Überbleibsel</i> , Konnektor–Forum für Künste, Hannover, Germany <i>Genmais und anderes Geflügel</i> , ae galerie, Potsdam, Germany
2012	<i>Vinje snoforming</i> , Norway <i>Spektrale V</i> , Luckau, Germany
2011	<i>Vinje snoforming</i> , Norway <i>Höhler Biennale</i> , Gera, Germany <i>den Himmel entlang</i> , Schinkelkirche Petzow, Germany (solo)
2010	<i>MARKierungen</i> , Kunstmuseum Dieselkraftwerk Cottbus, Germany <i>Snowfestival Hovden</i> , Germany <i>Leben Lieben Leiden</i> , Bomannmuseum Celle, Germany <i>Licht und Schatten</i> , Kaiserdom Königsutter, Germany
2009	<i>Irreal</i> , Kunstverein Heidelberg, Germany
2008	<i>Spektrale III</i> , JVA Luckau, Germany
2007	<i>correspondence</i> , Cabildo de Montevideo, Uruguay <i>Rostocker Kunstpreis</i> , Kunsthalle Rostock, Germany <i>zwischen Ufern</i> , Pavillon der Freundschaftsinsel Potsdam, Germany <i>fünf Himmelsrichtungen</i> , Stuttgart, Germany
2006	<i>Rasen über Kopfsteinpflaster</i> , Kunstverein Ettlingen, Germany <i>Line of Beauty</i> , Landschaftspark Althaldensleben–Hundisburg, Germany
2005	<i>Trouble I–Female body</i> , Berlin, Germany
2004	<i>Neue Kunst in alten Gärten</i> , Lenthe, Germany
2002	<i>Identitäten</i> , Löwenpalais, DGB–Haus Berlin, Germany
2000	<i>Ilka Berndt</i> , Deutsches Elfenbeinmuseum Erbach, Germany (solo)



