

When mummy leaves early for work

Video installation, Painting and Wallobject
13.1. – 11.2.2012

In her exhibition arrangement Katja Kollowa brings together the genres of Installation, Video, Painting and Object art, which find their centre in the Video installation *When mummy leaves early for work*.

An East German children's song is counteracted by the artist's own charm and irony. While the song is about the committed support of an infant helping a working mother in the household: "When mummy leaves early for work, I stay at home. I tie around an apron and mop the whole house ...", the artist sees in the act of tying the apron the starting point for artistic and anarchic freedom. By destroying the built stage through dancing, something new – via a creative act – has been realised.

In the well-known dance performance Hat Rack Dance, seen in the film *Royal Wedding* (1951) Fred Astaire appropriates a hat rack creatively and idiosyncratically as his dance partner. So too Katja Kollowa tap-dances in the same slapstick-like 'destructive dance' through her constructed stage-landscape by seeing in the stage her dance partner. The destructive concrete objects become consequently part of the Video installation as relics and aesthetic piles of rubble and stand for destruction and regeneration.

These relics are in part remnants of her public installation *Insert Coin*, seen on Oranienstraße in Kreuzberg last spring, where pedestrians could insert a coin into a vending machine that triggered a makeshift disco inside a Display window and an invitation to dance. The relics also relate to the constructed stage area *Special Guest*, also from last year – a visitor attraction in the former *KioskShop berlin* (KSb). These two installations asked the viewer for personal engagement through dance and self-presentation. In contrast, Kollowa now assumes this part herself through "destruction-dancing".

Kollowa's video installation is flanked by two artworks on the walls. One is an early monochrome painting, reminiscent in texture and colour of a scrubbed rusty surface, that paraphrases the topic of the children's song. The other is a rounded concrete spot akin to a tarnished mirror. The material concrete, understood as a synonym for new construction, precision and stability, is employed by Kollowa in an alien and often headstrong manner.

The concrete spot and monochrome painting will be accompanied by the clicking and clacking of the tap dance in the video. An acoustic picture, which permeates the entire exhibition.

H. N. Semjon, December 2011