

IREEN ZIELONKA



The Shy Stag Beetle (2017)

(86cm x 43cm) + (86cm x 86cm) + (86cm x 43cm)

Pen and ink drawing triptych, ink and shellac ink on paper

Left part 1: Headless, you let yourself be carried by what has happened.

Middle part 2: The inner strength is activated and makes everything around you tremble.

Right part 3: One grows beyond oneself. The head is placed back the shoulders. With one's own courage, one stands firmly on the ground. It's time to look courageously into the future.

There is hardly a drawing of Zielonka's in which no philosophical thought is the starting point for an allegorical representation. Her work posits the interactions between society and the individual and the unelected arrested-being with conventions, traditions and origins. Reflection, inquiry and pursuit of knowledge are mandatory as the scouts to act confidently and maturely, she adds. Zielonka's work negotiates the divide between what she refers to as the Gesellschaftsspiel (Company Game) and the Gesellschaftsmaschine (Company Machine). Those who play the machine and those who are played by the machine. Influence has a social dimension, the ratio the individual between the two poles of emancipation and manipulation varies when influence, both external and internal, is introduced and acknowledged. The collage and mirror techniques of the Dadaists and their application in literature by William S. Burroughs (cut-up and fold-in) point to a formal technique, the paradox, introducing the random and the automated as a counterweight to the creative author. She has applied her thoughts to a way of working which is a mixture of strict composition, precision craftsmanship and controlled chaos. Here is where Zielonka's work steps away, piece by piece, from the distraction of colour to become refined art, offering room for reflection. Her habit of abstraction

provides thoughtful content of a particular depth, the kind Max Klinger called the “true organ of imagination” confronting the art of belief in drawing.

- Silva Halfter

CV

1981 born in Berlin, Germany

lives and works in Berlin

Collection Michael Haas

Collection Dorothea and Rudolf Zwirner

Collection Peter Raue

Katowice Miasto Ogródów, Poland (UNESCO)

Artist in residence

Artist in residence at “monochrom”, Museumsquartier/Vienna (Electric Avenue), Austria

Artist in residence AADK Centro Negra, Spain (“Aktuelle Architektur der Kultur”)

Exhibitions (S) Solo / (G) Group

Kleiner von Wiese, Villa Erxleben Berlin Grunewald (G)

GEHAG Forum (“How to deal with existential crisis?”) (G)

“Identity vs. Personality” at Gallery Tore Suessbier, Berlin (S)

“Today. Berlin. Art.” auction at Villa Elizabeth, Invalidenstr. 4a, 10115 Berlin Mitte (G)

“Sell your treasures” at Sala d’expositions del Casino de Vic, Catalonia, Spain (S)

Lecture in Escola d’Art i Superior de Disseny de Vic, Catalonia, Spain

“Überfordert” (Overwhelmed), Curator Vadim Zakharov at “Freehome”, Berlin (G)

goMedus, Berlin (G)

“Pneuma” at Gallery Tore Suessbier, Berlin (S)

“House of Tweets”, Ministergärten, Landesvertretung des Saarlandes in Berlin (G)

“Die Schlesische Lunge” / *The Silesian Lung*, Drawings in Gallery Miasto, Katowice Miasto Ogródów, Poland (UNESCO). Soundinstallation in cooperation with Paweł Palej, Łukasz Kozera, Michał Paduch, Paweł Siodłok and Tomasz Makula. (S)

“Prologue”, Gallery Pusta, Katowice Miasto Ogródów, Poland (UNESCO). (S)

“Artist to Artist”, Curator Vadim Zakharov at “Freehome”, Berlin (G)

„Die Lichtenbergnorm“, Galerie Zwitschermaschine, Berlin (G)

Open Art Weekend at ECC Weißensee, 29./30. August (G)

„Zürich...von Giganten und Ganoven“ („Zurich ... from Giants and Crooks“), Galerie 16b, Zurich, Switzerland (G)

„Einwandzeichnungen“, Kunst am Spreeknief, Berlin (G)

Kunsthalle European Creative City ECC-Weißensee, Berlin, Germany (G)

Mash Up, Kunststern, Essen, Germany (G)

Anti-Heroes, „The Death of Andy Warhol“, graphic novel, Villa Mohr, Munich, Germany (G)

Stahlyn, installation of an cocktail-robot, at the international annual exhibition „Roböxotica“ (G)

„Feuerwehrspezialeinheit“, photography, Museumsquartier/Vienna (Electric Avenue), Austria (G)

„Machines“, drawings, Bari, Berlin (S)

„Parteiapparat“, political machine, installation, Museumsquartier/Vienna (Electric Avenue), Austria (S)

„Loka Daun“, photography, Museumsquartier/Vienna (Electric Avenue), Austria (S)

Other works

“Horologion of Andronikos Kyrrhestes”, experimental music (in cooperation), research and drawings about the Tower of Winds in Athens, Greece

“The Metallic Taste Of Pneuma”, a drawing-research about the history of tuberculosis based of the ancient greek term of PNEVMA

Illustrations for a story by author Leonardo Letra „Contadores de histórias“ (what means a professional storyteller and Campolina), Rio de Janeiro, Brazil

Drawing „Farewell-party“, Professor Hans Wilderotter, Museum Europäischer Kulturen, Berlin-Dahlem Curator Exhibition „Der falsche Teppich“ („The wrong Carpet“), Birgit Hölmer Stasimuseum Berlin, ASTAK e.V.

Consultation and participation „Manfred Butzmann. Heimatkunde. Aus den Tagebüchern der Jahre 1989 und 1990“ Akademie der Künste Berlin (Hg.), AdK, Archiv, Berlin

Curator Interim-Exhibition Stasimuseum Berlin, ASTAK e.V.

John-Heartfield-Haus, Waldsiedersdorf, Reconstruction and Research, Studio – private Interior weekend cottage of John Heartfield

Photographs for a computer game „Sowjet Unterzögersdorf“, for the artistgroup ”monochrom”

Stage design for „anti“-musical „Udo 77“, collaboration with the art-technology-philosophy group „monochrom“, Rabenhoftheater Vienna, Austria

Publications

Record Cover „Obsessive“, Martin Escalante (alto sax) and Weasel Walter (drums) at Seizures Palace, Brooklyn, NY, published in: ugEXPLODE Records

Interview „People who works on paper“, published in: designdrift magazine, India

„Die Berliner“, Part of Photoserie by Photographer Ashkan Sahihi about the Berlin Woman, Galerie im Körnerpark, Berlin / DISTANZ Verlag, ISBN 978-3-95476-101-2

„Visionarios“, Magazine, Issue 4, Cover and Illustrations, Hollywood L.A.

Article about Artwork in: „Posi+ive Magazine“, Issue I, page 125, „ECC / Berlin’s City Of Creativity / Ireen Zielonka“, www.positive-magazine.com

„Penelope Goldschlag – The first instrument“, „Penelope Goldschlag – Falling in love with Joey Ramone“, yiddish graphic novels in Swiss magazine „Milk & Wodka“, Rock ,n’ Roll Vol.II, 2008, No. 9, Switzerland
Drawings, „Die Krähen vor meinem Fenster“ („The Crows up on my Window“); author Willi Sagert, Exhibition and Book

Academy of Arts, Berlin: New acquisitions Library May / August: „Die Krähen vor meinem Fenster“ („The Crows up on my Window“); Willi Sagert, Ireen Zielonka

Hertzfeldt & Partner, Westermann Verlag, Praxis Englisch, „Action – Training Film Literacy“, „Australia“

„Penelope Goldschlag and the death of Andy Warhol“, „Penelope Goldschlag and the Death of Brian Jones“, yiddish graphic novels in Swiss magazine „Milk & Wodka“, Death, No. 10, Switzerland

„Penelope Goldschlag, was ajn Schlamassel“ yiddish graphic novel

„Penelope Goldschlag’s experience with The Cramps“, Rumble Skunk, No.2, 60’s Garage Punk Fanzine, Greece

„tag day dies“, publication, drawings and texts of a diary

Charitable engagement

„Agree To Disagree“ drawing for lyrics from the Album „Money can’t kill Music“ by Christiano Can

„I’m not perfect but I’m perfectly me“, concept for „RUA“. Project for children who are living in „Morro da Providência“ (Favela) Rio de Janeiro, Brazil, www.r-u-a.jimdo.com