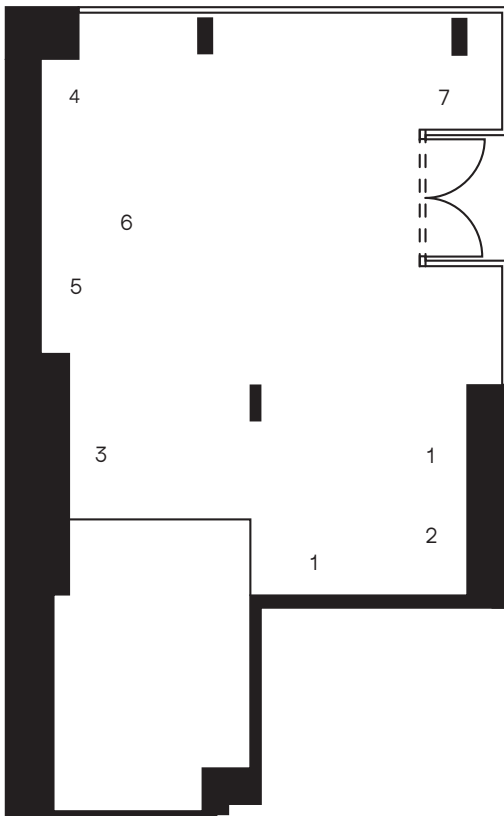


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Roberto Barbosa
Julie Mia
Miriam Schenkirz
25.01.–23.03.25



- 1 Miriam Schenkirz, Wenn der Wind dir Stöcke bringt. Aufprall, Reifen, Füße – Wind sie teilen. Sturm und Wasser, Pfützen Rinde lösen. Bleiben Stöcke, Äste, Zweige, wie Knochen, Rippen, Holzparkett, Skelett. 2024, 39.5 x 39.5 x 17 cm, foam, wooden sticks, varnish, pins, collected in Colone 2023, unique, site-specific projection
- 2 Miriam Schenkirz, Telse, 2024, wood roots, nail stickers, nail varnish, pins, collected in Cologne 202
- 3 Roberto Barbosa, Rosal, 2024, rose trunk with thorns on nail, inkjet-print 96 x 64cm, Edition of 3+1
- 4 Roberto Barbosa, Fragile, 2022, Miniature flowers resting on the palm of my hand, inkjetprint on aluminium, 10 x 10 x 3 cm (hxwxd), Edition of 6+1AP
- 5 Julie Mia, *muse*, 2024, acrylic glass, foil on wooden plinth, 130.5 x 30 x 30 cm (hxwxd), Edition of 3+1AP
- 6 Julie Mia, bouquet, 2012/2024, 83 molded paraffin ice cream spoons, acrylic glass on wooden plinth, 120.5 x 25 x 25 cm (hxwxd), Edition of 3+1AP
- 7 Julie Mia, bouquet, 2012/2024, 13 molded paraffin ice cream spoons, acrylic glass on wooden plinth, 110.5 x 20 x 20 cm (hxwxd), Edition of 3+1AP

Whether carefully arranged or wildly assembled, the motif of the bouquet and the eponymous exhibition reveal social expectations or the pursuit of aesthetic constellations. In analogy to the art of flower arranging, the works by Roberto Barbosa, Julie Mia and Miriam Schenkirz are poetic arrangements that represent a relationship to objects, to themselves or to nature, as well as a feeling that may have moved them during the process of creating them.

Roberto Barbosa (*1990 Guadalajara, Mexico) uses a variety of media to showcase questions of power and identity. His work pushes the boundaries beyond material and form. By combining performances, drawings, sculpture, video and architectural models, the artist creates portals that communicate statements, exploring both the domestic and public space, reflecting on systems of power and order that exist in the world. The contrast between the delicate flowers and the subtle lines of skin creates a visual poetry, a harmonious interplay of human fragility and the beauty of nature. This image evokes a sense of tenderness and introspection, inviting the viewer to contemplate the intimate connection between self and nature, and the transient moments of grace found in everyday encounters – a symbol of changing identity and self-representation. The quest for who we are. This photograph reflects on the search on how to define and change the narrative of oneself, a search of becoming, a never-ending state of becoming. Roberto Barbosa studied architecture at Städelschule with Prof. Peter Trummer.

Julie Mia (*1988, Offenbach/Main) always remains connected to the work, especially to the material. Many of her works are created over a period of several years. She cautiously probes encounters with her own inner self and other people; traced in the analogue world, even more so in the digital. Since 2012 she has been working with the plastic ice-cream spoon, transforming it with artistic means. In a collection of piled-up paraffin spoons, the semi-transparent wax unfolds something mystically dreamlike through the resulting light and shadow effects. She seems to consciously stage the transition from a disposable everyday object to an object of new added value and beauty. When the 'first' bouquet was created in Nice in 2012, plastic ice-cream spoons were still in circulation; today they are banned in the EU for environmental reasons. The heaps of spoons (bouquets) are joined by another plinth (titled muse in the Unicode system) that remains empty, hinting at a variable? Calling for alternative arrangements? Julie Mia studied at Chelsea College of Art & Design and the Camberwell College of Arts in London as well as the Villa Arson in Nice.

Miriam Schenkirz (*1993, Berlin) artistic practice is characterised by an exploration of transience. In her works, she repeatedly draws on the recent past. Among other things, Schenkirz deals with norms, constructions, functional elements and aids, examining the handling of nature, its appropriation and use. The protagonists of her 'Archeology of the contemporary past' include both humans and nature as a force beyond human control. Legacies such as fired and burnt-out fireworks, sticks of wood whipped down from the treetops by storms or dead root networks are declared contemporary witnesses in a meticulous act of searching and collecting. For Miriam Schenkirz, collecting itself is at the centre of her artistic exploration and practice, as well as the archiving, reshaping, rearranging and reworking of the found objects. In doing so, she transforms the natural object of the wooden stick by adding something artificial. The result is a dialogue between nature and culture. Miriam Schenkirz studied at UDK Berlin under Professor Anna Anders. After completing her bachelor's degree, she began her master's degree in TransArts at the University of Applied Arts in Vienna, which she completed with distinction in 2023.