



**Betreten auf eigene Gefahr, vol 2**  
aquabitArt gallery



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**NOVEMBER 2020**

**A conversation between Irina Ilieva, curator, and Pascal Brateau, artist**

**Betreten auf eigene Gefahr, Vol 2**  
**aquabitArt gallery**

Auguststrasse 35, 10119 BERLIN

<https://art.aquabit.com>

**Enter at your own risk Vol 2 /**  
**A suggestion to change perspective**  
site-specific installation

**Artist: Pascal Brateau**

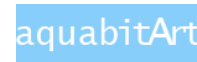
Curator: Irina Ilieva

Exhibition: 7 - 30 November 2020

Opening: Saturday, 7 November, 2-10 pm

With the friendly support

of the Bureau des arts plastiques of the Institut français, the French Ministry of Culture, REGION GRAND-EST, Direction de la culture and aquabitArt Gallery





**II** : We will try to find out more about the background, which inspired you to do this installation. Coming from a distance, the first we see is a wooden lamella wall, which reminds of a window shade. A curtain, which doesn't allow you to see inside. It practically blocks the gallery window, but the entrance remains invitation.

**Why did you build this wall?**

**PB** : Well, this wall is a result. I wanted the space to make a turn around on itself, and I wanted people to enter it before to have an idea about what it is about. But it is also a sculpture shown in the gallery window. I like the abstract aspect it gains. It becomes concrete art.

**II** : We go in. The curtain turns out to be a wall, a part of a house, we can recognise the roof.

**Why do you continuously return to the shape of the house in most of your artworks?**

**PB** : Probably because I'm a bit obsessive. No, but the question here is rather why did I used this shape again in **this** work ? This is probably the less evident of my works concerning this topic. It appears first as a stair, and that was my goal to erect an absurd stair, which climb to nowhere if not a space we can't enjoy, where we are uncomfortable, where we risk to hurt our head... but there is the lower part, which appears as a space we can enter, more comfortable maybe, with a roof above our head. I recently learned that there is a german expression which says, approximatively, someone is climbing on your roof, to say that someone is bothering you. Anyway, I try to point out that we shape the world to be our home. And it is not without risks.





**II** : We approach the stairs - a very important, functional and aesthetic element of the space.

**Is the existing stairs part of the house?**

**PB** : The stair is an intermediate point. It is part of the space as well as of the installation.



**II : Can we climb up further?**

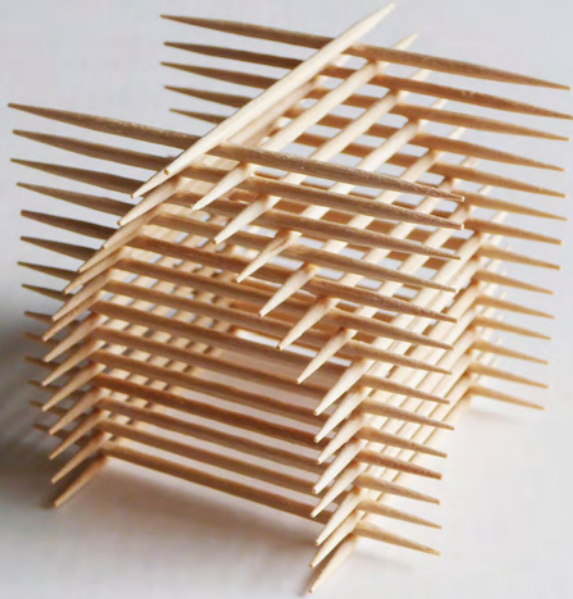
**PB :** Of course we can. We see there the prolongation of the stair and the first thinking is to climb up. Then comes the question, because as an artwork, we shouldn't touch it. But I think that sculpture is art to be touch, and here, people are invited to go through it. Then come other questioning: where are we going? why are we going up there? Is it really stable? I wanted it as a kind of metaphor of our society, in which we always want to go higher! But Icarus has burnt his wings, the Babel tower has fallen, and here you hit your head if you're not careful. I've noticed that almost everyone sits down when arriving at the top. This is the best position to think!







**II** : Never have been so high, even with the ladder couldn't touch the ceiling. From above you can see towards the street from a different perspective. Not behind, but above the curtain. Turning around. Focusing on the other direction. Still sitting high, but this time the stairs invite to go down and continue moving in direction of the light, coming from another window, the one towards the inner yard. A window, which is normally closed, shaded and neutral. Now it opens the gaze into the hidden inner space, a calm Berliner *Hinterhof* from the beginning of the century. For many of us, the every day view for some months now. **But what do we see in front of the window? Is this a house? Or a prison?**



**PB** : Well, every house can be seen as a prison. In the same way, thanks to social pressure, our way of life can be seen as a prison. This image of a strange house is completely transparent, as we want a lot of transparency full of lights in our houses, but it appears first of all panoptical. Furthermore it is reduced to its fence. So getting out, and also getting in, is impossible. The house is the first border.

**II** : Looking back, the view is blocked now. We see the stairs leading up, we turn back to ourselves, to our own feelings and to our own houses.





photos

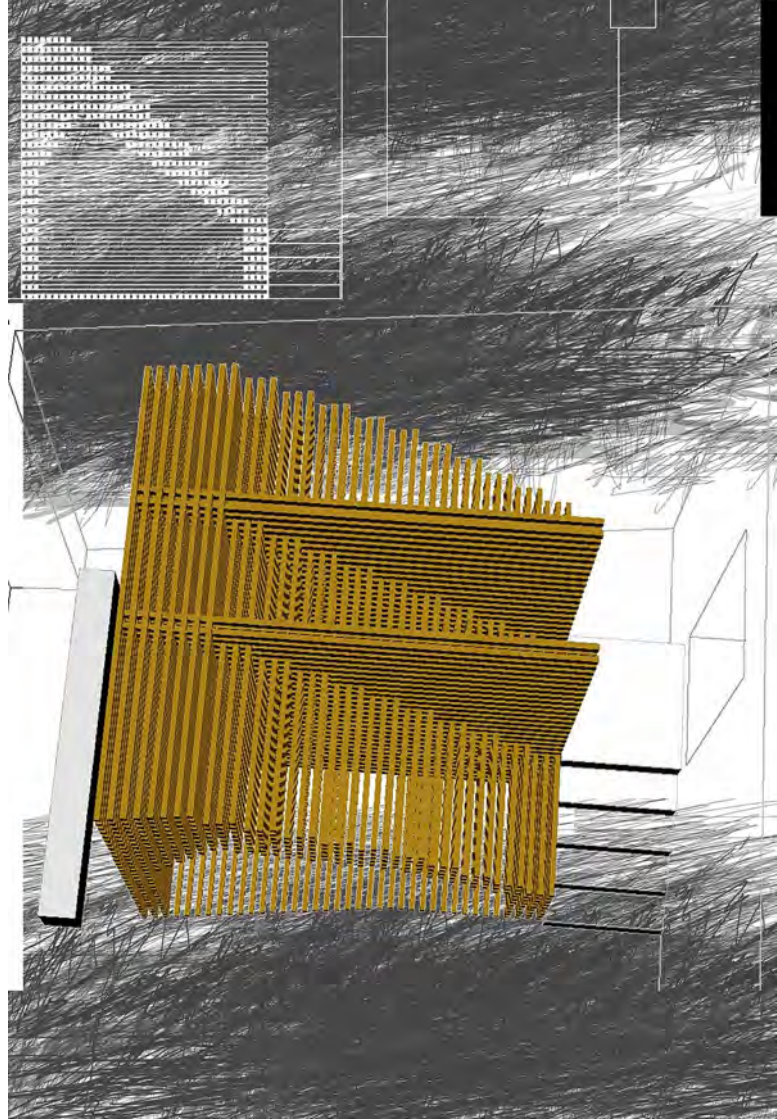
p. 1, 5, 6, 7, 8, 12 and 15 : Ludger Paffrath

p. 9 : Irina Ilieva

p. 10, 11, 13, and 16 : Pascal Brateau

drawing

pascal brateau





Betreten  
auf eigene  
Gefahr!

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