

The series title *transportables* could also be used for the door to Daniela Gallée's studio. Her pictures, objects and installations often are engaged in moments of transitions, an interior and external mobility and permeability. The self evidence, how the artist rededicates and combines media and materials in her work does not prevent her to be open for different ways of view and use.

The two woven *transportables* made of wool and hemp titled "ON A JOURNEY" are supplied with straps and clasps to enable you to roll them up and pack them on your back if necessary. Stretched you can use them as a seat, a carpet for meditation, a plaid or a temporary home. Even if they hang in a narrow living or art territory, the quality of their ability in transformation still appears. You can easily rest on the deep green shades of a carpet, even only spiritually. The red tinted ribbons provide the inviting place with a kind of a signal: to be on a journey always means to undergo unexpected situations. You leave familiar surrounding areas, can be stretched to your limits or experience unexpected increase.

The *transportables* do not only approach these subjects symbolically, but also in a sensual haptic way. This fact brings them nearer to individual and collective experiences in travelling. You can use the object "TARN AND WARN", made of thick felt, as a poncho or feel safe as a samurai in his heavy armour or well disguised like a tree in pleated bark.

The *transportables* appear light footed and Janus faced. A convoy made of white paper bags with four "wheels" cut out and turned downwards make them appear like a vehicle. Some of them are equipped with an etching of a little car as emblem, or letters or graphics. The plain and simple paper, used as a deliverer for language and art, turns to a vehicle for mobile thinking, changing between emptiness and plenty, movement and stagnation, symbol and practical use.

The journey in Daniela Gallée's studio already starts by choosing materials like second hand wool blankets, Chinese scroll paintings or old printings, purchased at flea markets. She works with materials, which seem to be very familiar to us, but also other worldly enough to make us curious and start associations.

"MURMURATION", another work of Daniela Gallée is based on five Chinese scroll paintings. The spectacular flight of starlings is comparable to collective writing shown in dark grey formations and verves in the sky. Across the five pictures of murmuration there is a baroque banner winding like a dragon in a jade-green sea. Chinese symbolism and western art tradition hereby come together in an informal way trying to find a new poetic constellation. Black spots on the banner mixed with Chinese letters on the base court seem to be ornament, energy, movement and message-all in one. It is divided into 31 pieces of a Chinese Tanka poem and unfolds a quotation including the process of artistic visualization.

Daniela Gallée tries to combine media and message of different cultures and materials in her work. She seems to feel committed to a certain easiness of her pictorial language. Besides packing there

should always be spending. That's the reason for a hybrid creature called "MICKEYSAN" - a mixture between a lovely eastern female cliché and a western comic icon. The peppy bubbles and circles on the over painting, inspired by the prominent ears of Mickey mouse, gives the spectator the impression of a dancing women beneath, appearing in a fuss of ambiguity.

Another work of Daniela Gallée is titled *rotations*. She upgrades the idea of a scroll picture by changing it into an endless loop. A ribbon sewn from multicolored stripes is led over two round sticks and can be moved endlessly. The horizontal stripes appear as lines with words inserted in big spaces. The position of the ribbon gives new results in colour and word constellations. In modern poetry these word constellations as well as the process of coincidence and permutation are important aesthetic concepts. The rotations are something like a little help for home-made poetry and remind of calendars with quotations. You can handle your daily consumption yourself or leave it to hazard. The number of quotations is of course mathematically limited. The possibilities of constellations are within constructive and aligned frames, in a reduced and clear language.

Daniela Gallée's work is shaped by the attention to everyday's occurrence, to little displacements, to the things being between the lines. The fine verves are based on concrete materials and design. She sews, she weaves, knots, paints and felts in her studio. Besides textile materials, wool or sisal, there are also everyday's finds in use. The specific character of the materials is as important as their cultural origin and associative charges. If plaids for instance are incorporated into felts then they combine both, the human needs of warmth and shelter and the aesthetic impression of the carpet. The plaid is filtering and makes the absent body appear as a contour on the tapestry.

The physicality is also present in the drawings and monotypes. Sometimes there are fragmented figures, developed from a single line, looking like hieroglyphs. Speaking bodies with bizarre sutures, wrenched and open ended, representing creatures with characteristic sensitivity and experience. The process of monotype helps graphic lines to become body alike, makes them softer, more irregular, sometimes blurred and fringed.

Daniela Gallée is not interested in strictness and unambiguousness. Therefore she prefers the technique of assemblage, not too opulent, but reduced to a gathering of few materials and signs: a brush-stroke, an everyday's finding, some words. Their meeting on the paper create unexpected air-holes and conversations. We are invited to let ourselves in for it, accepting multiple solutions and conclusions: "SORCERY+ substance", "ROMANCE + knowledge", black tulle lace and barcode.

In her current series *The diversity of forms and their guides*, Daniela Gallée deals with marbling old prints. You will find watery blisters on the precise illustration of antique subjects. Within you will see big wide eyes made of plastic. These supposed fleas look at their surrounding with fresh, sometimes melancholic eyes. The sheltered, ornamental and symbolic base is about to go new ways into a landscape more liquid and open in imagination.