

SHELTER//SHIELD

(EN)

Duo exhibition by Jane Garbert and Sophia Muriel
at Paint Shop Berlin

June 14th – June 28th 2025

Opening: June 13th 2025, 5pm–10pm with Performance by Frau Fisch

The Paint Shop Berlin is pleased to present SHELTER//SHIELD, a joint exhibition by artists Jane Garbert and Sophia Muriel.

Set within a tension between protection and attack, withdrawal and visibility, the exhibition explores the fragile relationship between vulnerability and resistance – from a distinctly female perspective.

Jane Garbert and Sophia Muriel share a heightened sensitivity to the significance of seemingly marginal things: everyday materials, used objects, make-shift structures or textile traces become carriers of both poetic and political meaning. In their sculptural, installative and pictorial works, both artists employ a visual language that takes transience seriously – without idealizing it. Here, protection is not understood as retreat, but as an active gesture of assertion and visibility.

At the heart of the exhibition lies an aesthetic of ambivalence, which manifests itself both in the choice of materials and in the open, often porous formal language. Softness and hardness, transparency and opacity, the physical and the absent meet on equal terms. These are spaces in which vulnerability is not hidden, but made visible – as a resistant quality.

The exhibition addresses experiences that are often overlooked or suppressed – intimacy, care, shame, memory – and raises questions of self-assertion, identity and collective perception. Rather than offering closed narratives, Jane Garbert and Sophia Muriel create spaces of possibility in which viewers are invited to locate themselves.

**Paint Shop
Hasenheide 12
10967 Berlin**

**www.paintshop.berlin
[@paintshop_berlin](https://www.instagram.com/paintshop_berlin)**

André Simonow, Erik Ritzel & Lukas Fritze

Jane Garbert, born in 1988 in Berlin, studied Fine Arts at the Berlin University of the Arts (UDK), with a focus on Multimedia under Thomas Zipp and Painting/Drawing under Christine Streuli. She has received numerous accolades, including a nomination for the Berlin Masters Toy Award, the Young Art Advancement Award 2022, a scholarship from the Dorothea Konwiarz Foundation in 2020, and an artist residency in Sofia, Bulgaria. Her recent projects include solo exhibitions at Galerie Vincenz Sala, feldfünf, zqm, and Lage Egal. She has also participated in group exhibitions at Kunstverein Tiergarten, Urban Spree Gallery, Galerie Burster, and Structura Gallery in Sofia, Bulgaria.

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Sophia Muriel (*1986 in Berlin) is a freelance artist living and working in Berlin. She holds a Master of Arts in Design and Media as well as a Bachelor of Arts in Costume Design, both from the University of Applied Sciences and Arts in Hanover, where she studied under Barbara Hindahl, Prof. Bernhard Garbert, and Prof. Maren Christensen. Her exhibitions include solo and group shows in Athens, Berlin, Bremen, Hanover, and Leipzig. In addition to her artistic practice, Sophia Muriel has been awarded several artist residencies, including at Künstlergut Prösitz, Künstlerhäuser Worpswede, and Kuranstalt Biesenthal. She has also served on juries for the sculpture scholarship at Künstlergut Prösitz and for short-term grants at Künstlerhäuser Worpswede. Sophia is also active as a cultural advocate and is a co-founder of the collectives Aktionsgruppe Retreat and Adalbert Neun bleibt, which is committed to preserving endangered studio spaces in Berlin.

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Jane Garbert

In her new work *Allies (Alliances)*, Jane Garbert translates the resilience of supposedly inconspicuous plants into filigree glass objects: Dandelion, corn poppy and thistle - plants that are commonly considered “weeds” - become metaphors for different strategies of survival. The installation shows them not as isolated phenomena, but as part of a silent network: a collective web of protection, vulnerability and self-assertion.

Garbert is not interested in the obvious, but in the subtle - in soft power: that quiet but effective form of resistance that works through delicacy and presence. The choice of glass as a material underlines this ambivalence: seemingly fragile, but sharp, durable and clear.

In *Alliances*, vulnerability is not shown as a weakness, but as a prerequisite for resilience. The plants do not enter into a conscious connection - and yet as an ensemble they form a poetic image of solidary coexistence.

The title of the photo series *Anabeki* refers to the Japanese tradition of flower arranging, themes such as harmony, temporal transience and linear arrangement are reinterpreted - in a poetic, sensual, but also ironic way. The picture content is not adorned with precisely placed branches or flowers, but with colored cables, tape and metal rods. Cable ties hold the arrangements together. Each randomly found rod is removed from its original context by means of photography and released anew in terms of content. Cables play the protagonists - refer to the fleeting nature of a meeting, a dialog - an associative playing field is created.

The intervention *red screen* - the red window protection film - explores the tension between protection and visibility. It acts as a thin barrier that both shields the view of the exhibition and allows it to pass through. This transparent structure reflects the central theme of the SHELTER//SHIELD exhibition: protection is understood here as an active form of presence and visibility, not as a retreat. The film illustrates the complex relationship between vulnerability and resistance as well as between communication and collective perception.

Sophia Muriel

In her new works for SHELTER//SHIELD, Sophia Muriel transforms her own experience of violence into a multi-layered artistic exploration of structural violence, shame, memory, and visibility.

Her works intertwine personal narratives with collective experiences – creating spaces in which vulnerability is not hidden, but shown and defended.

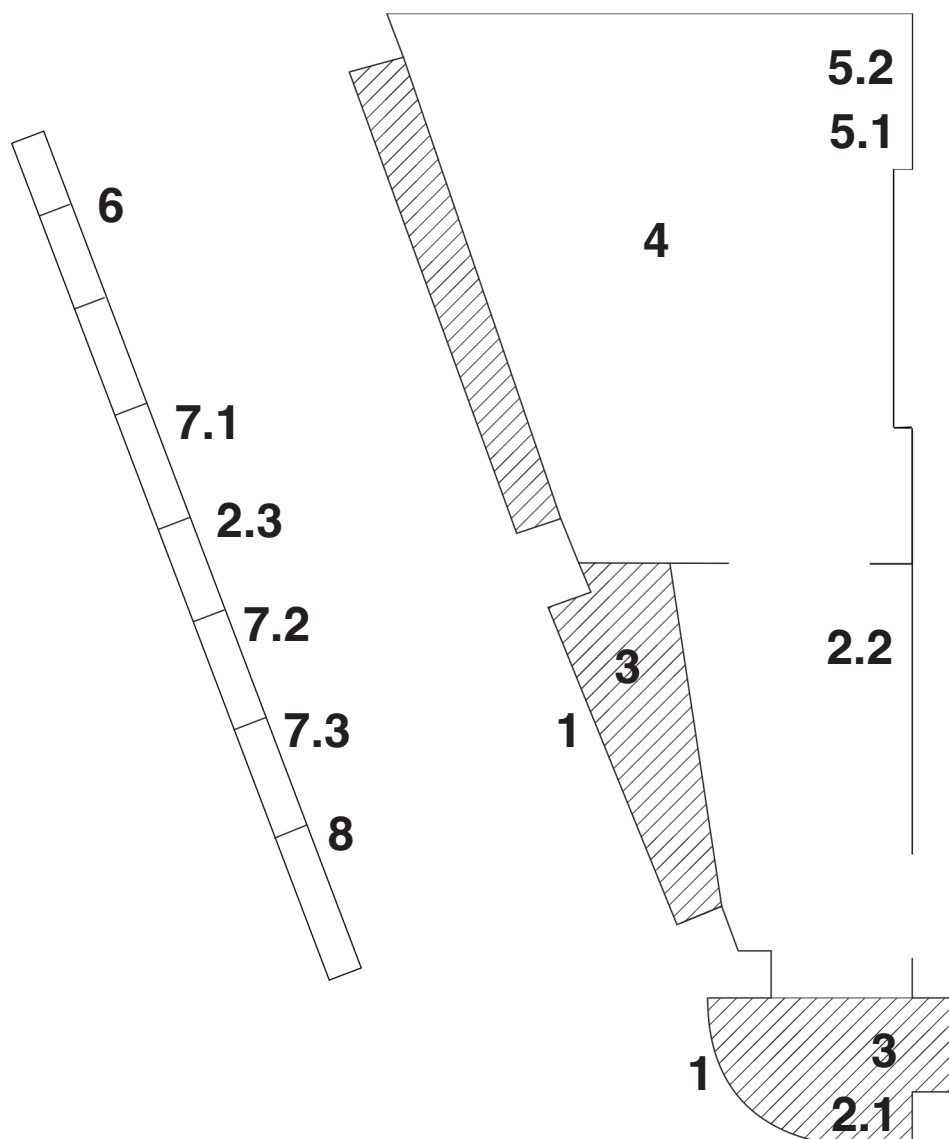
At the center stands the installation *Asservatenkammer* (Evidence Room), a transparent, walk-in structure reminiscent of a greenhouse. Its shelves hold 60 silver-wrapped bags containing women’s clothing – anonymized pieces of evidence that recall real assaults. Each bag is labeled with a barcode and a clean, bureaucratic inscription, referencing police documentation practices. Blue light rods inside the structure and the reflective surfaces of the bags mirror the viewers – placing them within a situation that often remains unseen.

The mask series *Die Monster, die ich rief?* (The Monsters I Called?) and *Stiller Betrachter* (Silent Observers) address fear projections, imposed identities, and depersonalized victim-perpetrator roles. The glossy, face-sized masks are imprinted with visible fingerprints – traces of body, action, and resistance. Their hollow eye openings gaze back at the viewer, while mouth, nose, and ears are absent: What remains unsaid? What goes unheard?

In *Beauty Secrets*, Muriel addresses the pervasive feeling of defenselessness and the subtle protective strategies many women employ in daily life: a transparent coat and a matching handbag bearing the title’s inscription are filled with glowing personal safety alarms – accompanied by transparent high-heeled shoes. What may first appear as fashion accessories alludes to a quiet fear often trivialized or even ridiculed by society.

The sculpture *Geballte Faust* (Clenched Fist) shows a pink-gloved female fist – poised between domesticity and defiance. Adorned with artificial nails, the hand asserts a gesture of quiet determination.

Sophia Muriel’s works are not closed narratives, but open structures in which violence is not only remembered but made visible – and collectively negotiable.



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| <p>1 Jane Garbert, <i>red screen</i>, 2025
window protection film</p> <p>2 Sophia Muriel, <i>Die Monster, die ich rief? I-III</i>, 2025
ceramic, acrylic paint,</p> <p>2.1 21 x 25 x 2 cm
2.2 21 x 28 x 3 cm
2.3 21 x 24 x 3 cm</p> <p>3 Jane Garbert, <i>Allies (Allianzen)</i>, 2025
glas, unique pieces,
width 2-30 cm, height 10-50 cm</p> <p>4 Sophia Muriel, <i>Asservatenkammer</i>, 2025
steel frame, plastic connectors, polyethylene
mesh film, 60 metallized polyester mailing
bags filled with women's clothing, LED lights,
diffusion film, 140 x 140 x 200 cm</p> | <p>5 Jane Garbert, <i>Anabeki</i>, 2025
5.1 NYM-JG21
5.2 NYM-JG11
digital print laminated on Plexiglas, plastic frame,
each 20,6 x 30,9 cm</p> <p>6 Sophia Muriel, <i>Beauty Secrets</i>, 2025
polyester raincoat, polyester handbag, plastic
chain, personal safety alarms, plastic high heels,
acrylic,
bag: 21 x 15 x 6 cm
coat: 70 x 100 x 6 cm
shoes: each 7 x 15 x 20 cm</p> <p>7 Sophia Muriel, <i>Stiller Betrachter I-III</i>, 2025
7.1 metallized mirror board, 20 x 26 cm
7.2 met. mirror board, acryl, charcoal, 35 x 41 x 4 cm
7.3 faux fur, metal mesh, 24 x 35 x 3 cm</p> <p>8 Sophia Muriel, <i>Geballte Faust</i>, 2024
wood, modeling clay, rubber gloves, plastic
fingernails, 28 x 7 cm</p> |
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