

Kunstverein BRAUNSCHWEIG



Press Release

LIESL RAFF
Slant

June 27 – September 27, 2026

Press Preview: Thursday, June 25, 2026, 11 am

Please RSVP: presse@kunstvereinbraunschweig.de

Opening with summer party: Friday, June 26, 2026, 7 pm

Braunschweig, June 10, 2026. For her first institutional exhibition in Germany, Liesl Raff (*1979 in Stuttgart; lives and works in Vienna) presents a large-scale, site-specific installation that occupies the entire ground floor of Villa Salve Hospes. Oriented along the building's architectural axes and extending across windows and walls, the artist employs light-permeable materials, natural rubber, stage platforms, and textiles. Through these precise interventions in the existing architecture, Raff transforms the perception and atmosphere of the neoclassical villa, creating walk-in situations that open up intimate spaces for pause, reflection, and lingering.

Curated by Cathrin Mayer

Supported by VR Stiftung der Volksbanken und Raiffeisenbanken in Norddeutschland, Volksbank BraWo, Niedersächsisches Ministerium für Wissenschaft und Kultur, Stadt Braunschweig – Fachbereich Kultur und Wissenschaft

We would like to thank Galerie Eva Presenhuber

Exhibition text

For *Slant*, her first institutional solo exhibition in Germany, Liesl Raff has realized an expansive installation that takes up the entire ground floor of the Villa Salve Hospes. Using natural rubber and plinths, she directly intervenes in the villa's classical architecture, transforming it into a sequence of navigable situations that restructure perception, movement, and atmosphere. Raff uses latex for both its painterly and plastic qualities. As paint, she applies it in delicate layers – unadulterated or mixed with pigment – to sheets of glass or directly onto walls, producing shimmering opalescent surfaces that reveal soft traces of the textures beneath them. She also casts liquid latex on flat surfaces or in molds that leave transparent sheets in the material once it dries, creating large sheets that she either transforms into draped folds or mounts on metal poles, bringing to mind both banners and protective shields.

Raff is particularly interested in the “empathetic” quality of natural rubber – its ability to absorb and bond with other materials. At the same time, the latex she uses is highly sensitive to light, air, and temperature and so does not remain in a single material state, meaning the color of the artworks on display in Braunschweig will change throughout the duration of the exhibition. This potential for change and the transience it implies give the latex a human quality – like a body that ages and reacts to its surroundings. Raff shows the same sensitivity toward the spaces in which she exhibits her works as she does toward her chosen material, by making spatial structures visible or by working with or productively against them.

The exhibition title picks up on this practice. In its literal meaning, the word “slant” describes a sloped or inclined angle, such as a pitched roof or a diagonal line. In its figurative sense, it is often used to describe a particular perspective or attitude, such as a news story with a political “slant” or an argument presented from a personal perspective. In Raff's work, *Slant* describes a central principle of how she approaches the medium of the exhibition: by consciously working with existing spatial axes, sight lines, and sequences of movement, which she subtly displaces,



filters, or recalibrates. In doing so, she does not reproduce existing orders but transforms them and makes them readable.

In Braunschweig, the artist engages with the historic architecture of the Villa Salve Hospes. The starting point is the clearly structured sequence of the exhibition space, in which the individual rooms are connected with one another using axes, doorways, window walls, and targeted sight lines.

In a break with the usual exhibition layout, the presentation begins in the villa's central room, the Spiegelsaal. For its seven windows, the artist produced modular rectangular supports covered with dark latex; these almost entirely cover the windows, each letting in a single strip of light.

Opener 1-7 (2026), works that function as serial arrangement rhythmizes the space and the light within it, which provide a visual beat and treat the windows, as openings to the world, as surfaces that simultaneously absorb and reflect light.

In a similarly minimal yet expansive gesture, Raff installed *Bridge* (2026), a work made up of ten stage platforms arranged in a row and furnished with thick latex covers. The color used for the covers refers to the history of the Spiegelsaal's walls, which up until the early 2000s were painted in a similar shade of oxblood.

The work mirrors the logic of the space as an apparatus of representation, by symbolizing its basic function within the historical context of the architecture – that of producing visibility and hierarchy. At the same time, a stage always also implies presence and action. Here, it produces a sense of temporal and functional uncertainty, since it is unclear whether something has already been enacted here or is yet to be.

Along the southeastern garden-facing side of the Spiegelsaal – the longest axis within the building, connecting five rooms in total – the artist installed *Tip* (2026), a unique work that responds to the established visual rhythm within the space. A metal structure spanning this axis supports thin lengths of cast latex pulled through openings in the metal profiles, emphasizing the material's plastic and sculptural quality. Positioned between the door frames and the windows, the work reorganizes the sightlines within the space and makes the sequence of the rooms tangible and visible, reducing the perceived distance between them and making viewing them an almost tactile experience.

The group of works *Ring 1-3* (2026), Raff developed for the final two rooms can be read as an idiosyncratic consolidation of the previous works' central motifs. As in the Spiegelsaal, the artist responded here to the room's existing windows, by installing circular sheets of stainless steel whose dimensions exceed the width of the windows' openings. Along their edges, she tightly gathered lengths of latex to form voluminous, corporeal structures whose folds bring to mind the art-historical tradition of drapery, as sensitive surfaces upon which inner states and tensions inscribe themselves. They are zones between body and space, in which affects are given visible form.

Mounted in front of the windows, these works appear more like compacted masses that deliberately confuse the function of the architecture. Positioned along a clear sight line and in immediate proximity to the rotunda, the works also enter into dialogue with a classicist group of female figures representing Roman goddesses, their bodies cloaked in richly folded garments. *Slant* unfolds as a choreographed shift in spatial perception, in which the architecture of the Villa Salve Hospes appears not as a stable frame but as a system for finely tuned transitions. The building's clear axes and sight lines are not negated but complicated – as if reconfiguring themselves after losing their direction for a moment. Raff's interventions function less as insertions and more as conditions: surfaces that absorb and reflect light, windows that lose their transparency, materials that oscillate between body and image. For visitors, this produces an experience that moves between precision and uncertainty. Here, something is always comprehended in the process of displacement without fully eluding us: a sort of silent drift through the rooms, in which perception is not fixed but constantly recalibrated.

Cathrin Mayer

Kunstverein BRAUNSCHWEIG



Biography

Liesl Raff (*1979 in Stuttgart, lives and works in Vienna) studied at the sculpture department at the Academy of Fine Arts in Vienna and stage design at the University of Music and Performing Arts Graz. In 2026, the artist presents duo-exhibitions at Kunst Museum Winterthur together with Heidi Bucher and Kunsthau Graz together with Helen Chadwick. In recent years, she has shown exhibitions at Galerie Eva Presenhuber, Vienna (2026); Galerie Eva Presenhuber, Zurich (2025); Austrian Pavillion for the 15th Gwangju Biennial, South Korea (2024); and fjk3 – Raum für zeitgenössische Kunst, Vienna (2023). Her work has been included in group exhibitions such as the Belvedere 21, Vienna (2026); Kunsthalle Vienna (2026); 17th Lyon Contemporary art Biennial, (2024); Belvedere 21, Vienna (2021); and mumok, Vienna (2021).

Exhibition Details

Duration: June 27 – September 27, 2026

Location: Kunstverein Braunschweig e. V., Lessingplatz 12, 38100 Braunschweig

Opening Hours: Tue–Fri 12–6 pm, Thu 12–8 pm, Sat–Sun 11 am–6 pm

Admission: €5 regular / €3 reduced

Program

For the full program and further details, visit our [website](#).

Press & Downloads

Press Kit (PDF, JPG)

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