

## Some Things Take Time to Come into the World The Development of the Artistic Work of Jonny Star

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→ fig. pp. 121–125

In the beginning Jonny Star modelled women's bodies in clay. Her many white ceramic figurines, each of them like a little Eve in an erotic pose, were staged as an orgy of pleasures inside a showcase lined with black fur. Only on closer inspection did it become clear that they were all women. Not all of these figures found their final incarnation in Star's first solo show, *Weltstadt Berlin* (Metropolis Berlin, 1996). Some of them were later cast in heavy, durable bronze and went on to become the *Pornopüppchen*.

→ fig. pp. 23

### **Pornopüppchen, Pralinée**

The thirteen *Pornopüppchen* (Porn Dollies, 1996) hold their poses with dynamic persistence, bent over, lying legs apart or propped up on their elbows. As with the ceramic figurines, their full meaning only becomes clear when they're put together in a way that suggests sexual acts, which in this case occur exclusively between women. With the bronze *Pralinée* (Praline, 1997) Star further develops the depiction of the female body, which here stands alone. The figure reaches high up with an arched back like an unclothed ballerina. Her legs, pressed together and balancing on pointes, suggest an impending step. As with the *Pornopüppchen*, her large, peaked breasts are prominent. Her arms, held out in front of her body, seem to protect and support them. The figure and her heavy bronze base, a massive block beneath the tips of her toes, are of a piece. She remains rooted to the spot even though her dynamic stride seems to involve almost no contact with the ground.

→ fig. pp. 24–26

### **Dear Germaine**

Star continued her ambivalent treatment of materiality and movement in the bronzes from the series *Dear Germaine* (1998), which evoke young dancers with protruding breasts on heavy blocks. Like antique sculptures, their arms are no more than stumps, but for that their backs show signs of sprouting little wings. In comparison to those of the *Pornopüppchen* their facial features are less well defined. They appear to have been struck off, like the stone statues of Egyptian deities who

had to be rendered unrecognisable. Their hairless heads bear flower-like wreaths, patinated red like their whirling skirts. The strong contrast between innocent white bodies and blood-red accessories bodes ill. The figures seem to describe oscillating rotations, but rather than gliding effortlessly across the floor, their legs are rooted to the blocks like tree trunks in the ground. Entrenched and armless, they are at the mercy of the world. The stumps on their backs are no better than clipped wings in that both preclude flight; they merely epitomise the desire to escape to another world, a wish that also suggests the longing for inner transformation. The female creatures from *Dear Germaine* seem to be a response to the Winged Victory of Samothrace, who, with her monumental wings, strides forcefully and freely forward despite missing her arms and head. Star created the series *Dear Germaine* as an homage to the French sculptor Germaine Richier (1902–1959). In the catalogue to her retrospective at the Kunstmuseum Bern in 2014, Daniel Spanke quotes her as saying that her sculptures “should look as though they're immobile while wanting to move at the same time”. Star's bronzes evoke similar ideas. Their powerful dynamics belie a sense of frustrated escape. As well as prefiguring the *Dear Germaine* series, Richier's *Le grand homme de la nuit* (1954–1955), a winged human figure without arms, also recalls the bronzes from Star's series *and suddenly*.

→ fig. pp. 27–32

### **and suddenly, werde fliegen**

After *Dear Germaine* Star created winged imaginary creatures that again took the forms of the female body but then evolved into masculine-androgynous chimeras. These works belong to two series: *and suddenly* (1998–99), comprising the bronzes *C. mit Flügel* (C. with Wings), *E. mit Flügel* (E. with Wings), *Niehmus*, *Pries*, *Lumris* and *Naah*; and then a group of works made in Portugal: *werde fliegen* (i'll fly, 1999–2001), including the sculptures *Kleine Figur (n.n.)* (Small Figure n.n.), *Flyk*, *Zzzzh*, *Phis*, *Plonk*, *Sirys*, *Muhg*, *Flötz* and *Raag*. Alongside these works Star created wall pieces, with *Bordüre* (Border, 1999) belonging to *and suddenly* and *Himmelbilder* (Sky Pictures, 2000) to *werde*

*fliegen*. As with *Dear Germaine*, the faces of these anthropomorphic bronze creatures have very little definition. Instead they have wings or fins, hooves, antennae or little horns. The sculptures hold various poses and describe a process of uprising and liberation. *Zzzzh* and *Flyk* seem to cower on the ground in pain and suffering, whereas *Kleine Figur (n.n.)* and *Sirys* aspire dynamically upwards with wings unfurled radiating strength and confidence. Each of these bronzes is intuitively named in an onomatopoeic language of Star's own invention. For Star, these names correspond to the expressions and functions of the figures. The series themselves are conceived as quasi-mythological systems emanating from the inner life of the artist and combining cultural memory with her own life story. Star creates a new world with its own imaginary creatures that allow her to give expression to emotions and experiences.

→ fig. pp. 33–38

#### alle zusammen

Immediately after these works Star produced a group of bronzes on granite: *alle zusammen* (all together, 2001). Their individual titles suggest immersion in another: *alle zusammen* (all together), *traurig bin* (sad I am), *in* (in), *komm* (come), *dich liebe* (love you), *schön bist* (you're beautiful), *Teil von dir I–III* (Part of You I–III), and *Kleine Figur* (Small Figure). It was here that Star first used organic found objects, encasing thin twigs in clay to create flowers and plants that were then cast in bronze. The buds of the little branches were left uncovered so that their organic origins seemed to burst out from beneath the clay. Star chose not to use a classical surface treatment for the patination, instead opting for a coloured layer of greys, whites and greens so that her bronzes look like plants in a misty, enchanted forest. The movement so intrinsic to the earlier works is brought to a standstill here. Like the imaginary creatures before them, now the flowers reflect inner emotional states. The series also includes photographs of the sculptures, which have been printed on canvas, intuitively reworked and abstractly overlaid with red and white paint. Unlike the heavy bronzes, *Bild I–VI* (Painting I–VI, 2001) all radiate a lightness and dynamism, though

they are laced with menace, as the bright white and strong red seem to wrestle with one another on the surface of the painting.

→ fig. pp. 39–42

#### suchen eine reise

Star's bronzes *lang lang 1–6* from the series *suchen eine reise* (searching, a journey, 2003) are also based on found organic objects, but they were only partly reshaped with clay before the collage of materials was cast in bronze. The patination is now more colourful, varied and animated. More than anything, *lang lang 3* and *lang lang 6* look like fabulous primordial insects or lizards from another world. Again they recall works by Richier, who used twigs for the long, bony limbs of her 'insect women' and various other hybrids. For both Richier and Star these hybrid creatures are intended as a parable of the human condition; their natural referents always reflect the inner, psychological state of man. Alongside these bronzes Star also made a series of ten photographs entitled *até à próxima* (until next time, 2003). These photographs of Star's everyday surroundings were taken on a camera the size of a matchbox, one she always took with her when foraging for organic material. Campfires, supermarket shelves, bars and floral underwear on the line—all these things are photographed in a blur of movement so as to divest them of a bit of their worldliness.

→ fig. pp. 43, 46–51

#### Jetzt komm ich

In the multi-layered photographic collages of *Jetzt komm ich* (Now It's My Turn, 2007) Star frankly and directly grapples with her own person and existence. There are no mediating chimaera to express her inner thoughts here; the artist herself now takes centre stage for the first time. In this case Star has used nail scissors to painstakingly cut out photographs of plants and flowers before sticking them onto enlarged photographs of her own childhood—some showing her with her two sisters—and modifying them with a touch-up stick. These collages were then scanned, printed as posters, stamped with a seal and signed as finished works. The seal, which Star designed herself, comprises a ring of capital letters that

spell out the words *Jetzt komm ich*. This ring encircles a star-shaped symbol consisting of two offset Greek crosses—a reference to the work of Joseph Beuys, who often used a red version of the same symbol. This reference is Star's way of expressing her conceptual proximity to the fundamental Beuysian notion of social sculpture, which combines both the visual and the performing arts with society and everyday life. Though the process of stamping documents—a daily occurrence in any office—seems far more banal than this, for Star that only makes it all the more significant because it gives something the seal of approval. "Things come into the world with a certain value, significance and raison d'être," says Star. In 2013 she had the seal tattooed on her body during a live performance, thereby legitimating her own existence in the world. *Jetzt komm ich 1* shows Star herself as a child, sitting on a very florid garden chair and looking into the camera. During the flower-power era of the 1970s, notions of freedom and sexual laxity only served to obscure the older generation's persistent war-related traumata, which had been suppressed and left to fester in the pseudo-idyll of the post-war era. The flowers that surround this photo of Star are without colour; her childish innocence is overshadowed by a grey cloud of pointed thistles. *Jetzt komm ich 9* shows the artist as a young woman in a black string shirt, lying down, head on hand, lost in her own thoughts. White, yellow and purple flowers surround her with an undulating swirl of colour. Dandelions ripe for the blowing rest heavily on the cheeks below her half-closed eyes. Flowers are a recurrent motif in Star's work; she uses them to give expression to her inner emotional states. They stand for healing first and foremost. "A flower is like a plaster on a wound," she says. The works in this series also include the bronzes *Blümchen* (Floret, 2006) and *Blume* (Flower, 2006), which are patinated pink and turquoise, tying in with the colours of *Jetzt komm ich*.

→ fig. pp. 52–65

#### wachen sein tot

The group of works entitled *wachen sein tot* (to guard to be dead) is divided into three parts, each of which consists of a series of bronzes as well

as a number of digitally edited photographs and video stills that have been printed on canvas and overpainted in acrylic. The bronzes from *wachen* (to guard, 2009) include *Intergalaktisch* (Intergalactic, 2009); *sein* (to be, 2009) incorporates the works *Mädchen Glitzer Peng* (Girl Glitter Bang, 2010); and *tot* (dead, 2010) includes the series *komm* (come, 2010). The *Schweinehund* (Pig-Dog), the *Hirschhase* (Stag-Hare) and the *Luchskatze* (Lynx-Cat) of *wachen* appear to be imaginary animals with found organic objects for body parts. For these three works Star has incorporated branches and bracket fungi into her clay models as backbones and antlers. Traces of the artist's hands and fingers kneading and forming the clay can be seen and felt on the surface of the metal. They're the visible signs of a formative working process whose dynamic forces are eventually brought to rest in bronze. These three works function as sentinels at the border to a psychic-unconscious sphere or a fabulous mystical cosmos. They depict the states and thresholds of human existence, as do the associated wall pieces, *Intergalaktisch 1–8*. Overpainted with reddish glazes, glitter and reflective glosses, it was these child portraits that provided the basic colour scheme of the bronzes. The children's painted foreheads recall both the headbands from *Dear Germaine* and the antlers of the *Hirschhase*. The found objects from *wachen* also feed into the three life-size busts of *sein*, emerging from their mouths or growing on their backs: *sein (mit Ast)* (to be (with Branch)), *sein (mit Stock)* (to be (with Stick)) and *sein (mit Baumpilz)* (to be (with Bracket Fungus) suggest fabulous semi-human creatures with large, heavy wings. Their massiveness stands in contrast to the texture and patination of their surfaces, which again reveal the handling of the clay while also taking up the colour scheme of *Mädchen Glitzer Peng 1–8*. These photo-based works show a number of young girls torn from their normal surroundings and romping around in a chaste white world of glitter. The works *tot (halb)* (dead (half)), *tot (fast)* (dead (almost)) and *tot (ganz)* (dead (completely)) from the series *tot* represent the process of dying in the form of a little bird. Ultimately it curls up and expires on a bracket fungus, with which it becomes a single, fossil-like form. Though death

is a sad thing it always holds out the possibility of a new beginning and can itself be seen as a kind of transition. The soul is now ‘free as a bird’ and can cross the threshold to another world. Star re-used the same organic found objects when modelling the trilogy *wachen sein tot*, thus describing a procedural loop that serves as an analogy for the life cycle. In the series *komm*, which is part of *tot*, the subject—in this case a dog—is detached from its original background, as with *Mädchen Glitzer Peng*, and instead set against a pink plane. And as with *até à próxima* and *Mädchen Glitzer Peng*, Star uses motion blurring to transport her protagonists into other spheres. The threshold intimated in *wachen* and *Intergalaktisch* is ultimately transgressed in *tot* and *komm*.

→ fig. pp. 67–71

#### **Sweet Dreams, Parts**

The group entitled *Sweet Dreams* (2010) marks the beginning of a long succession of ‘soft objects’ in Star’s work. Photographs and video stills printed on fabric are sewn into cushions made by the artist then framed with a border. These ‘soft objects’ take the familiar form of pillows but they’re installed as pictures or screens; hermaphrodites that connect the intimate domestic environment to the world of art. At the same time, they symbolise the transition to another zone, for we enter the realms of the unconscious when we lie down to sleep or dream on a pillow. *Sweet Dreams* includes the series *My Flowerself*, *Crystal Ball*, *Who the Fuck is Bosch?*, *Badly wished to be a Singer* and *Who’s that Girl*. Here Star went back to photographs taken in 1993. Using the self-timer and a tripod she put herself in front of the camera and played out a variety of roles. For Star, photographic works that have been reworked and transferred to fabric are just as important as works in bronze. The same goes for purely photographic works such as those from *Du Liebe* (My Love, 2002), a series of portraits of her closest significant others. In *My Flowerself 1*, Star herself is the sitter—with real flowers, in a floral outfit and sitting on floral furniture against a backdrop of floral fabric. A floral border frames the scene, but none of the patterns really go together. In *Who the Fuck is Bosch?* Star appears in a floral dress in a kitchen,

first as a dish-washing housewife, then shouting into a mobile phone made by the German company Bosch, while making the sort of aggressive gesticulations and facial expressions that one would usually expect of a suited man in a corporate office. For the series *Parts* (2010) Star chose to make new self-portraits rather than going back to existing photographs. They show blurred close-ups of her own body, which is still discernible in some cases but completely obscured by the movement of the camera in others. The series is to be read as an ironic commentary on the art market, which is taunted here with conveniently portioned bite-size morsels of the artist’s body.

→ fig. pp. 72–73

#### **Jonny Star, Jonny is Back, Jonny Dancing, Jonny goes Miami**

*Parts* heralded a new phase of self-staging which continued with *Jonny Star* (2011), *Jonny is Back* (2011) and *Jonny Dancing* (2011). This was the first time Star used her new alias. For *Jonny is Back 1* Star adopted the strong, confident attitude of a cowgirl type with electric blue eyes, pointing a pistol directly at the viewer. The two butterflies that orbiting the hat are a reference to Star’s new trademark. Whereas the embryonic wings of the earthbound creatures from *Dear Germaine* and the mythical beings from *and suddenly* were incapable of flight, the fully functioning wings of the butterfly symbolise ease of movement, advancement, strength and confidence. *Jonny goes Miami* (2011) was the first bronze to bear Star’s new name in its title. Here she presents herself with a piglet under her arm as she stands on the cusp of a new world. Like ‘Hans in Luck’ from the German fairy tale, it’s as though she’s been relieved of a heavy burden.

→ fig. pp. 74–77

#### **wir machen das klar**

*Jonny goes Miami* was the immediate precursor to the series *wir machen das klar* (let’s get this straight, 2012), for which Star re-invented the armless creature from *Dear Germaine*. The stubs of wings are retained, but the breasts here are rudimentary and the wreaths of flowers have become antennae or hats. This more massive, masculine,

uniformed figure plays a different role in each of the six works and, as with *Jonny goes Miami*, is shown interacting with little toy animals. The fawns, bunnies, piglets and little birds accompany the clay figures. Star gives these mundane children’s toys a mythological aspect and invests them with new, context-specific meaning. In *wir machen das klar (Queen)* (let’s get this straight (Queen)) the figure sits on a doe leaning forward slightly. In *wir machen das klar (mit Reh)* (let’s get this straight (with Roe Deer)) it looms over a fawn which, standing partly beneath the figure’s cloak-like garment, turns to the front and looks straight ahead. The figure in *wir machen das klar (mit Vogel)* (let’s get this straight (with Bird)) sits with legs outstretched, its huge feet resting on the ground pointing up in the air. The little bird—symbolic of death here, as it was in *tot*—has taken its place on the figure’s nape. Star has taken moulds of both parts and cast them together in bronze. In the finished piece the figure and the toy are distinguished again by the colour of their patina, with the figure in green and the animals in a reddish brown. Star has also added glitter in some places, a device already used in *Jonny goes Miami*. The figures and the toy animals symbolise various parts of a whole and different aspects of one personality; they are like dark shadows from the past or demons from a child’s room, though they also promise order, respite and protection. The figures and toys are presented together on low wooden plinths with floral veneers that recall kitchen worktops. These, like the glitter of the patina, stand for the everyday, which Star combines with the supposedly more precious and artistically valuable material of bronze. The works from *wir machen das klar* point in a positive direction. The flowers of *Jetzt komm ich* still obscured the children in the photographs, but the protagonists here stand in a flowering meadow that supports them and leaves them free to do what they want. The title suggests that an unclear and thus potentially threatening situation has moved over into an illuminated realm of comprehensibility where it can be understood, dealt with or resolved; the German verb ‘klar machen’ means to set out one’s stall or to make something perfectly clear. Along with *Jonny goes Miami*, *wir machen*

*das klar* was the first series of bronzes signed with the name ‘Jonny Star’.

→ fig. pp. 78–81

#### **Good For You (NYC), Venice nexte stope, komm ruh’ dich aus**

The series *wir machen das klar* was followed by a further series of ‘soft objects’ that show a turn to social themes in Star’s work. *Good For You (NYC)* (2012) and *Venice nexte stope* (2012) were her responses to the art market. Rather than photographing the socially segregated enclaves of the Biennale in Venice or the Armory Show in New York, Star chose to focus her attention on the shop windows that speak to the people on the street. She photographed the fanciful opulence of the New York cake stores and the anachronistic arrangements of Venetian socks, ties and lingerie before sewing these images onto her cushions, which were round in this case. For the rectangular white floral cushions of *komm ruh’ dich aus* (come and have a rest, 2012) Star used found photographic material for the first time, framing it with a florid edging of red-and-white ribbon. The images depict rural alpine scenes from the 1960s; pseudo-idyllic photographs from what was in fact a deeply traumatised post-war world. Three elderly ladies are pictured sitting on the grass in the sun with a flower-laden chalet in the background; a gentleman is shown looking directly into the camera as he takes breakfast at an alpine hotel. The little beads here are another first; as with the painterly interventions of *Intergalaktisch* and the enamels in *Jetzt komm ich*, they serve to accentuate specific pictorial elements.

→ fig. pp. 5, 82–85, 88–91, 94–99

#### **Sex Sells, Toy Boys, Toy Girls, Pin-Ups, Free Your Soul**

The fabric works Star has made since 2013 have increasingly tended to feature nakedness, corporeality and sexuality. Instead of fantastic creatures and self-enacted role-plays, she began to work with found visual materials that have a performative aspect of their own. She scanned or photographed these images before printing them on fabric and thereby transferring them to a soft, domestic environment. For the series *Sex Sells* (2013)

she combined screenshots of internet porn with flowers made of fabric, sewing them into collages on found, florally embroidered tablecloths that evoke idyllic family settings by recalling German domestic environments of the 1960s and 1970s. In *Toy Boys* (2014), close-up images of gay men performing oral sex are sewn onto dark brown corduroy, and the protagonists in each of the *Toy Girls* (2014) are shown performing sexual acts in red and white clothing, the pictures here being applied to white cord with a red-and-white floral edging. For *Pin-Ups* (2014) Star scanned photographs of 1970s pornographic magazines for gay men, sewing these images onto the sort of green or red chequered fabrics that tend to be associated with tea towels. The men pose individually for the camera and, rather than going completely naked, are shown in tight-fitting costumes of black mesh, latex and leather. Each piece of cloth from *Pin-Ups*, *Toy Boys* and *Toy Girls* is stretched over a circular embroidery frame which crops the motif and clamps it in place. As well as symbolising the marriage of art and the everyday these frames stand for the domestic constraints that arise as a result of social convention. For the first time here the motifs in all four series are embroidered with Swarovski beads in order to emphasise certain areas of each image. The protagonist of *Toy Boys 1* wears a crown of thorns made of red beads; white beads flow from the mouth of the ecstatic woman in *Toy Girls 2*; while the red and white beads in *Pin-Up 9* form a ring around the man's anus. In the next series, *Free Your Soul* (2014–2015), Star also used pictures from gay pornographic magazines from the 1970s and 1980s, as she did in *Pin-Ups*, though here the images were scanned and enlarged then printed onto fabric and embroidered with Swarovski beads. In *Free Your Soul* the actors are no longer locked into tambours but framed with colourful floral fabrics and borders, with fur balls at their lower edges. These monumental wall hangings showcase life-size images of men in candid, confident poses wearing latex, leather or uniform. With the series *Sex Sells*, *Pin-Ups*, *Toy Boys*, *Toy Girls* and *Free Your Soul* Star had devised a form of presentation where sexuality was nothing to fear and could be freely lived and experienced. Here she came close to her first

artistic creations, the ceramic female nudes from *Weltstadt Berlin*, though the more recent works also integrated masculine eroticism, sexuality and corporeality.

→ fig. pp. 93

#### Land in Sicht

The series *Land in Sicht* (Land in Sight, 2014), which belongs thematically with the wall hangings of *Free Your Soul*, consists of twelve boats with hulls of bronze and triangular sails in patterned fabric and edging. Here Star brings fabric and bronze together for the first time, combining them with casts of organic objects: little branches for the masts, rudders and oars that set the boats in motion. These heavy boats would immediately sink in the water, but in *Land in Sicht* they're cast together with the surface of the water and calmly glide along on it. In their powerful materiality these boats also symbolise the land that's in sight. The sail becomes a flag with which the artist assertively occupies and lays claim to the land—just as the protagonists in *Free Your Soul* so proudly put themselves on display. Once again it becomes clear how Star connects various levels of content, media and material in her work. Her thinking always begins with the space and the installation. Her sculptures in space are at one with the works on the walls. The interplay between the various materials and motifs in her work evolves with them and out of them. The staged orgy in the showcase and Star's photographs of its ceramic figures are both integral to the overall concept of *Weltstadt Berlin*, just as the bronzes of *and suddenly* are connected to the border that surrounds them, *Bordüre*, which was in turn derived from the formal language of *Naah*. The tops of the plinths in *wir machen das klar* feature the same floral fabric that Star had used as edging in the series *Jonny Dancing*. In 2010 she made little blankets for the *Pornopüppchen* with the floral fabric and pink feather edging that was also used in *Parts*. In her exhibition *My Flower-self* in 2010 she presented works from the series *lang lang* on wooden shelves and homemade crochet-edged doilies in order to create a domestic installation within the exhibition space.

#### Between Individual Expression and Social Acceptability

In 2007 Star opened a Portuguese store—an art installation called *Jonny's*—in her flat in Kreuzberg, which happened to be a shop. The works of art were placed in among the foodstuffs and the two co-existed as equals. In 2011 the artist adopted the name of this staged project as her new artistic identity, the ironic addition of the surname 'Star' being a pointed remark directed at an art market where male names achieve the highest prices. "Although the art world really ought to be open and unconventional," says Star, "it's actually one of the most conservative, patriarchal systems there is—as current auction prices show." Star has been focusing more and more on the realities of life and work in our androcentric, patriarchal society. She took the title of the series *Sex Sells* from the sexist, capitalistic advertising strategy that markets products by instrumentalising women's bodies; in doing so she was consciously playing on the work of certain male artists who operate according to that self-same principle. Pornography and Star's works have one important thing in common, namely that both are staged or enacted. In many of her works Star puts herself on display or uses found material in which the protagonists slip into their roles. In this way Star questions not just what her own (ideal) identity might be, but also which modes of presenting individuals are deemed socially acceptable. Along with the internet, pornography has become ubiquitous. It is nothing but a reflection of the society in which presenting or even exposing oneself on social media is something that now occurs on a daily basis, much like the concomitant blurring of boundaries between everyday domesticity and social publicity—something that is always reflected in Star's work. If the orgy of *Weltstadt Berlin* (1996) took place within a sheltered space into which the voyeuristic viewer could only peer from above, the poses of the men on the wall in *Free Your Soul* (2014–2015) are assertive and larger than life. The contrast between these two groups of work certainly characterises the change that society has been through, but it also epitomises Star's own artistic development. The nakedness and sexuality of the early ceramic figures mark the departure point for the subsequent

contemplation, the identity-seeking, the working-through and ultimately the self-discovery of the artist, whose path reflects universal states of humanity. Domesticity serves as her symbol for the manifestations of social constraints on a very private and individual level. Her staged incarnations question social codes and patterns of human behaviour by confronting them with her own self, a mirror that symbolises each individual's search for meaning. Nowadays this search increasingly takes place in the public realm of social media, which creates the illusion of a free society where everyone stands out in the open on the same level as everyone else. But there are still certain invisible codes that evade conscious perception and continue to determine the way individuals act in society. Star wants to expose these structures, which remain hidden beneath a cloak of freedom even in contemporary society, just as they were in the communes of the flower-power era. In *Free Your Soul* Star combines both these things and visualises the conflict between individual expression and social acceptability. At the same time, this series and *Land in Sicht* stand for the personal liberation of the artist, who now carries her work out into the world with pride.