

GROUPSHOW

Exhibition: 15 Feb – 30 Mar 2013

Opening reception: Fri, 15 Feb 2013, 6-9 pm.

We are pleased to announce our annual **GROUPSHOW** including works by all 13 artists of the gallery. The exhibition will give an exciting overview on developments and previews on future projects planned for 2013. The different work approaches and materials interact with each other in a fascinating way.

In the entrance of the gallery Cologne based artist **Lutz Fritsch** (*1955) for the first time presents his new light sculpture *Lightline*. An orange stick of square steel pends from the ceiling, throws its light into the room and interacts with another orange stick of the same size that is installed on the wall vertically. The correlation of the light and the white wall, together with the orange color, creates a special zone that changes its appearance during the changing day light and the viewer's perspective. (In technical collaboration with Thomas Schmidt, Schmidt Licht, Cologne)

Last summer we have shown our first solo-exhibition *Elecciones* with New York based artist and art-critic **Joe Fyfe** (*1952). In the context of our *GROUPSHOW* we present Joe Fyfe's new painting on wood *Hai Van*. This spring our first publication about Joe Fyfe's work will be launched. In our website NEWS category we will be happy to provide more details soon.

Berlin based painter **Daniel Lergon** (*1978) currently works on his latest group of *ROST* (rust) paintings. Over the last years Lergon has been painting with ground metal pigments on paper which he now transfers onto canvas. Initially he grounds the canvas with ferric pigments and then paints on this surface with acidified water. The potential of the painting surface awakens and chemically reacts to Lergon's well-known floating-abstract forms. As his earlier transparent lacquer paintings on retro reflexive material were formed physically his latest *ROST* works develop chemically.

Furthermore we show the large triptych photo work *Data Images #3* by **Katharina Sieverding**, which we already presented in our solo-exhibition *FIRST LIGHT* last December. Furthermore *Data Images #3* could already be seen as a projection work during the Berlinale in 2009 and shows two protagonists of a 1930s Hollywood movie in front of the Concorde.

Like a space capsule or a robot-like creature **Kai Richter's** (*1969) sculpture *RUX* occupies the entrance to the second gallery room. In the past year the Museum für konkrete Kunst in Ingolstadt showed Richter's large sculpture *The Loss of Gravity* in its exhibition *Raw Materials*, which will be travelling to the Städtische Galerie Bietigheim-Bissingen and then to the Städtische Galerie

Delmenhorst in 2014. With *RUX* Kai Richter has accomplished another both raw and well-balanced DOKA sculpture that self-confidently resides the surrounding space.

With *Strange Mountain* Irish painter **Fergus Feehily** (*1968) again demonstrates his inexhaustible sensitivity for painting, material and theory. *Strange Mountain* is part of a group of works that explores the idea of veiling the actual painting. A small-sized subtle, light-pinkish oil painting in a found frame is mainly covered by a blue piece of cotton cloth. Here Feehily plays with the expectations and suspense of the viewer, who tries to imagine what might become unveiled. Fergus Feehily's works are currently shown in the exhibition *Painter Painter* at the Walker Art Center in Minneapolis.

From the beginning of his artistic career Düsseldorf based **Imi Knoebel** (*1940) has been committed to strictly non-representational art. The *Kartoffelbild* from 2012 combines different layers of a free, oval form with rectangular panels that seem to be loosely composed onto each other to eventually build a beautiful, colorful relief.

Berlin based artist **Jorinde Voigt** (* 1977) has been developing conceptual drawings on paper since 2002, referring to them as notations and scores. Voigt constructs an ordering system, as complex as it is individual, in order to survey invisible processes in our present day with a system of drawing-like codes. The more freely applied blue water colors are combined with drawings dealing with the idea of rotation and movement within the city of Berlin.

Rana Begum's (*1977) wall works of colorful painted, powder-coated steel already refer to our first solo-exhibition with the London based artist during the upcoming Art Cologne. Begum's post-minimal form vocabulary is not only influenced by Donald Judd and minimalist art in general but also by modern architecture and urban structures. The three-dimensionality is an important aspect to Begum's works that are mostly multi-perspective and offer a vast number of possible angles from which the viewer can choose his or her perfect position to look at it.

We are glad to have one of **Jill Baroff's** (*1954) latest circular *Tide Drawings* in our exhibition. With *Hackensack* Baroff further develops her well-known group of conceptual drawings that process data of tide levels in different cities. *Hackensack* however visualizes a much shorter period of time. In addition to that the Japanese Gampi paper is mounted in a freer way and therefore reminds of Baroff's group of *Floating Line Drawings* which we have presented in our last solo-exhibition *CHAMELEON*.

Last year we were very happy to announce **Gereon Krebbers** (*1973) professorship at the Kunstakademie in Düsseldorf. For our GROUPSHOW Krebber has worked on *Verbrannte Kiste* which reminds of the large installation *Stall* that was shown in *Der Westen leuchtet* (Kunstmuseum Bonn, 2010). Furthermore Gereon Krebber's fascinating sculptures will be on view at the K20 in Düsseldorf that will open its exhibition *Die Bildhauer. Kunstakademie Düsseldorf, 1945 bis heute* on February 20.

With his photo-collages *Inverted Invasions* Berlin based artist **Max Sudhues** (*1977) continues a work-series that we have shown for the first time two years ago. Here Sudhues took photos of peppercorns lying on pictures of animals such as lions or owls. By later inverting these photo-collages the small and simple corns turn into threatening, moving little beings that disturb the scenery. Until March 24, Max Sudhues' works will still be on display in *Reframing the Ordinary*, Lothringer_13_Halle in Munich.

During the last years Dutch artist **Nelleke Beltjens** (*1974) has been consequently developing her unique concept of drawing. Among the basic principles of her work is the fragmentation of the line, which is questioned as a fundamental drawing element, breaking it up into numerous short marks that stand perpendicular to the extension of the line. She then later cut out small pieces of the drawing paper and exchanged them within the work to draw over them again and again. With her latest body of work *irresistible non-solution* Beltjens fixes the marking points where to reinsert the cut out papers with blue felt pen and herewith marks and integrates a step in her working process that used to be invisible in earlier cut-out drawings. Nelleke Beltjens' drawings have been shown in the exhibition *Re/pro/ducing Complexity* the Villa Zanders in Bergisch-Gladbach, together with works by Jorinde Voigt and Hedwig Brouckaert.

We are happy to announce our first participation in the Paris art-fair **Drawing Now** in the Carousel du Louvre, from April 11 – 14, 2013. Furthermore we will again be exhibiting at this year's **Art Cologne** from April 19 – 22. Our next gallery exhibition will be our first solo-show with London based artist **Rana Begum**, which will open on Friday, April 19, 2013 from 6-9 p.m.