

SCHWARZ CONTEMPORARY

CLARA BRÖRMANN, CAROLINE KRYZECKI, HALEH REDJAIAN, ANJA SCHWÖRER

Exhibition: 22 October – 27 November 2021

SCHWARZ CONTEMPORARY presents (after exactly nine months) drawings, textile works, and paintings by four Berlin artists whose works engage in different ways with the laws of colour and textiles, theories of space, and systems of ordering. Taking lines and forms, brush marks, and threads as their points of departure, these artists use a vocabulary of geometric forms and structures to create visual spaces that open up to the beholders in manifold ways. All works have their inherent systematics, but it is the small irregularities and flaws, like running paint or an asymmetrical fabric, that shift our perception and are in fact necessary to complete the works.

The dynamics and spatiality of **Clara Brörmann's** works are triggered by geometric forms that are placed and superimposed on one another, and then in the work process removed, ground away, or painted over. The different pictorial layers make the genesis of the paintings visible, which is characterised both by construction and deconstruction (through removal of layers of paint). Sometimes the materiality of the application of paint and the direction of the brushstroke determines the texture, sometimes it is the treatment of the canvas with adhesive tape, palette knife, or abrasive paper, and in other places the untreated canvas remains visible. In her Wendepunktbilder [turning point paintings], the artist engages with the process of seeing and the beholders' physical presence. With reference to the axially symmetrical human anatomy, she divides the painting into two laterally reversed halves, and at the same time the shape is once turned around. The beholders are not just invited to move around the works – a change of perspective also has to take place in their heads, a new way of thinking, in order to fully grasp them. This physical and intellectual movement is represented by the painting. Its formal vocabulary, the feel of the surface, and the canvas itself are put in relation to the beholders' bodies.

Anja Schwörer's works are not the result of adding paint to a canvas; rather, the textile material on a stretcher frame is stripped of colour. The artist explores how

industrially manufactured fabrics such as denim, velvet, or polyester react to textile techniques like bleaching or tie-dyeing. Taking geometric figures – the circle, the rectangle, or the line – as points of departure, she also refers to the grids and basic forms which are the foundation of the structure of textiles and the mechanics of the loom. The geometric figures, whose edges always are blurred in Anja Schwörer's work, point to the individual steps of their genesis, i.e. folding, knotting, or tying. Many works are dyed by hand and inspired by the Japanese Shibori technique. Both the texture and the plasticity of the fabric are emphasized through this method. The artist's work process is determined by the unpredictable reactions of the material, which reacts to the poured, dunked, or sprayed bleach according to its own rules depending on its weave, elasticity, and colour. Sometimes, the borders of the bleach poured on the support are blurry or cloud-like, sometimes the folding process on a mesh fabric leads to a superimposition or shifting of diamond or rectangular shapes.

In her textile works, drawings, and expansive installations, **Halek Redjaian** develops grids of lines and geometrical figures that reflect architectural or organic elements of her environment and her engagement with spaces. In cooperation with a traditional weaving mill in Sirjan, Iran, hand-woven rugs made of delicately spun, pure natural wool are produced and used as the foundation of many of her works. Haleh Redjaian treats them like an empty canvas or blank paper, and she has to adapt her mode of working to the material and the weave structure of each rug. Depending on the density and firmness of the weave, the shape and size of the rug, it may be characterised by a wavy surface and small variations, asymmetries, and distortions. In contrast to this stands the artist's formal vocabulary that bears witness to her engagement with mathematics and architecture. With the aid of lithography and pulled threads, the artist creates shapes reminiscent of three-dimensional cubes or diamonds. Their imprint can be found as monotypes on works on paper, where they are supplemented by further geometric elements.

Caroline Kryzecki constructs her works with thousands of brush marks that are placed in rows on graph paper. During an artist's residency at the Josef und Anni Albers Foundation in Bethany, Connecticut, in a house in the middle of a forest, she started to work with water colours and gouache using large-format, technical graph paper for textile designs which she received as a gift from one of the last surviving Jacquard weaving mills. The loom, developed by the French silk weaver Joseph-Marie Jacquard, is operated with punched cards and is therefore considered to be the first digital machine, and Jacquard weaves as the first digital

images. Based on a variation of shades of red and blue, and the orientation of the brush marks with their straight side along the line of a grid, ordering systems emerge to which the artist responds during the work process and which, on closer examination, turn out to be characterised by small manual deviations. The end result depends on various factors like the opacity of the paints, the size of the brush marks, or the structure of the grid on the paper. As a reference to the information on the original cartridge paper, the artist had BETHANY / BERLIN printed on the margin of the works as a pointer to where she worked on them.

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