

SCHWARZ CONTEMPORARY

LISA TIEMANN - stretches & curves

30 April to 5 June 2021

We are happy to announce Lisa Tiemann's first solo exhibition at SCHWARZ CONTEMPORARY.

Lisa Tiemann's sculptural works stretch themselves, they bend and arch, and peter out in the sand. They interact - with their surroundings, with the beholders, and with each other.

In her first solo exhibition since joining the roster of the gallery SCHWARZ CONTEMPORARY, Tiemann creates a kind of parcours that extends throughout the exhibition space. The works grow beyond their material presence and define the surrounding space: the arrangement of the sculptures, different in terms of materiality, inform a new spatial structure.

A parcours of forms - drawings in space that imply movements, continuously open up new lines of sight, and give rise to fleeting associations of landscapes and body parts. They constantly negotiate the body in space and describe their own territory.

The direction seems to be prescribed: our gaze is directed along a black line that leads from one room to the next, like a handrail. Almost like a black thread that might be interpreted as an inviting gesture which holds together the sculptural arrangement and does not just lure the beholder to Tiemann's works, but rather into the landscape of forms.

The individual sculptures are part of the series *COUPLES* that Lisa Tiemann has been developing since 2016. In this series, the artist engages with the tension between two elements of different materiality and explores the limits of material properties, stability, and gravity. This subject is the focus of her artistic practice. She always questions our understanding of connection and plays through different forms of connections - fractures, gaps, and shifts are fundamental elements of her understanding of unity.

Tiemann's sculptures are developed from a drawn gesture: a simple line that develops through several preliminary studies and in the end is translated from paper into space. The spontaneous hand drawing is followed by a series of intentional decisions which frequently challenge statics and mechanical production processes. The works oscillate between abstraction and figuration; rebellious and strangely animated, they resist any firm attribution in terms of content.

Some of the sculptures seem like stretching exercises in space; they stretch out, while others seem stubborn and crumpled, stuck to the wall or sitting on the ground. They tilt, float, lean, bend, and teeter – depending on the beholders' perspective. In their materiality, they seem simultaneously brittle and strong. Whether bedded on sand, placed on a pedestal, freestanding in space, or installed on a wall, they never seem wholly tied to one place, but rather point longingly to a different context, a new spatial connection they might potentially enter into.

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