

SCHWARZ CONTEMPORARY

MONIKA GOETZ - imminent 30 October to 12 December 2020

We are pleased to announce Monika Goetz's fourth solo exhibition at SCHWARZ CONTEMPORARY.

Danger can overcome humanity with great force, with strong eruptions and violent storms, but it can also quietly sneak up on us, as an imminent danger, a subtle poison that reveals its power slowly. The last weeks and months have demonstrated very clearly how fragile the balance of our life on earth actually is, and have - hopefully only as a crisis, and not as a permanent state - changed the basic conditions of our life together. Concern, fear, caution, and respect have kept the world on tenterhooks, or rather taken its breath away. A lot feels like a standstill, almost a shock-induced paralysis. Monika Goetz explores these intermediate states in her installative works at the intersection of corporality, perception, and encounter.

For her exhibition 'imminent' at SCHWARZ CONTEMPORARY, the Berlin-based artist divides the gallery space into two zones. Delicate, smaller works are in the gallery's front area. They seem as if they had a life of their own, and despite their small size they take possession of the whole room, as a group of individuals that relate to one another, are in touch with one another. The small artefacts reflect human states and symbolically carry them within them, as if animated or ensouled. As in earlier works, Monika Goetz uses the lucid material in its beautiful shine, in the promisingly shimmering 'almost nothing' of its material qualities. For *Line, exhausted*, transparent glass was heated in order to bend it into a limp line. "Exhausted", says the artist, it now hangs in its once again hardened state over a nail on the wall. Naturally, glass cannot tire, its stable, completely enduring outer shape downright contradicts the seemingly tension-free attitude of the material in this work of art. That an alleged order will be lost when even lines, whose function it normally is to delimit things precisely and thus create structure, hang limply on nails, almost goes without saying. And yet, this lax line seems likeable, as if the material itself had overcome its limitations. In *Hanging in there*, the artist once again alludes to the state of perseverance. The nail, whose function should be to keep the panel on the wall, has punched a hole into it and damaged it. The cracks resulting from the hammering are carefully glued and survive merely as - albeit clearly visible - traces. The nail, which before caused the marked injuries to the glass that hangs there like a picture or a mirror, now serves as a support.

For *Weeping Wall*, Monika Goetz mounted hand-made and slightly over-sized tears directly onto the wall. The result is a kind of Wailing Wall, where the tears roll off or inscribe themselves as materialised memories.

In Germany, there are at least 13 bird species that are either already extinct or can no longer find a habitat in this country. In the exhibition, Monika Goetz gives a presence to six of these birds that now only exist in the archival memory of natural history books or samples, at least as shadows. A process of ensoulment grows from the impressive silhouettes of these birds. The largest of these extinct birds is the griffon vulture, its wing span measured more than 2.7 metres. This bird was installed with green mirror granules in the lower field of the wall area - there, it swoops down, above it just an empty sky.

On the floor before the wall image of the large griffon vulture are the silhouettes of the five other birds, also laid out with mirror granulate. In nature, no songbird would dare to get that close to a bird of prey as they do in the installation created by Monika Goetz, who in this way also transfers the precarious threat to the group itself. The intrinsic danger of living together becomes a topic here.

In the gallery's last room, finally, we see a wall installation, an expansive spider's web made of strips of mirrors. It spans two large, green walls, and partially projects in a linear fashion onto the floor. The central montage wall contains - a wall design that was fashionable some time ago - small pieces of glass, and the wall on the left was painted in an analogous dark greyish green for the show. Both planes are thus connected to form a generous geometric colour field at a right angle. The enormous spider's web spans across both walls and seems to dissolve into fragmentary shapes, but at the same time it merges into a geometric grid still reminiscent of the natural form of its source, but at the same time dissolves in an interior structure.

The huge spider that we may imagine in this enormous orb web is absent. Instead, when we examine the net closely, we look into our own eyes. The world is fragmented in our gaze. The people moving in it are isolated into disconnected meandering strips of light. It remains open whether the catastrophe has already taken place, or whether the imminent threat can yet be averted.

Text: Julia Wallner

Translation: Wilhelm Werthern

The opening of the exhibition takes place on Thursday, 29 October 2020, from 4 to 8 pm.

Exhibition: 30 October to 12 December, 2020.

For further information and enquiries, please contact the gallery at any time:
mail@schwarz-contemporary.com