

SCHWARZ CONTEMPORARY

Press Release - June 2014

SCHWARZ CONTEMPORARY is pleased to announce this year's summer group show with new works by HENRIK EIBEN, FEE KLEISS, ANA MANSO, and HOLGER NIEHAUS.

Visitors are welcomed at the gallery's entrance by amorphous shapes and reflections in blue, yellow, and gold, applied to an unprimed canvas with expansive brush strokes: *Blue Bottles* (2013) by Portuguese artist Ana Manso is a gestural work. The repetitive element of the work are wave-like lines. Sometimes we can almost identify something like letters and numbers, similar to preliminary studies for a script, or signs from unknown languages. The colours of *Blue Bottles* are reminiscent of an underwater landscape. If these wavy lines were intended for communication, they might have been inscribed into the water by inhabitants of the deep sea. Airy, broad brushstrokes also fill the nine smaller canvases by Ana Manso from 2014, with even stronger colours, where the lines refer back to one another, cross, or lean on each other, sometimes forming geometric patterns.

In Holger Niehaus' photographs, folded papers create sculptural forms. In spite of the permanence that the coloured sheet achieve through the camera, they seem fragile like a house of cards. The folded piece of blue paper in the work *A441* (2013) could also be a sculpture. But in contrast to a three-dimensional object in space, only photography has the means to determine a perspective for the beholder. The partially cut papers by Niehaus, whose foldings, enlargements, and the consciously used camera focus, sometimes at unusual points, create confusion and ambiguity.

While in Holger Niehaus' photographs, coloured papers are arranged into sculptural objects, Henrik Eiben's sculpture *Linger* (2014) at first sight actually appears to be made of paper. It seems to take up the form of a chain of pennants familiar from pleasure boats or swingboats. But *Linger* is made of solid copper sheet and hangs freely from the gallery's ceiling. Solder joints reveal how it was manufactured. The natural aging process of the material was forestalled by applying artificial green patina.

Eiben's second work in this exhibition also contains a narrative element with a reduced formal vocabulary. In the diptych *Frontier* (2014), the white kite fabric, stretched over two frames, on the one hand hides the wooden structure behind it, but on the other hand, reflects the applied spray paint creating a mysterious shimmering.

Next to Eiben's diptych, Fee KleiB' large canvas *Toeloop* (2014) draws the visitor to the rear space of the gallery. The colours illuminate a universe of floating, colourful drop shapes - one only has to dive into it deep enough to be able to float in it. To get one's frame of mind ready for the canvas *Kadidiri* in the front room of the gallery, it is necessary to do some time-travelling or to lay bare sufficient layers of the unconscious, under which an uninhabited, surreal landscape of this kind might appear. Poles and rods painted on coarse jute rise up, and we can't be at all sure that they are grounded. Before a delicate yellow-reddish horizon, a lushly green jagged smudge of acrylic shines next to one of the poles and wipes away the motif's atmosphere of dusk. The garish green is too artificial, and the pole is not enough like a tree for us to assume they had grown there. It is the kind of nature that develops in the paintings by Fee KleiB: a kit from which parts can be joined together that would not find one another outside of the canvas.

Text: Rebecca Hoffmann

Translation: Wilhelm Werthern, www.zweisprachkunst.de

Opening: Thursday, 26 June 2014, 6 to 8 pm; exhibition: 27 June to 26 July 2014.

SAVE THE DATE: The autumn season will open on 11 September 2014 with the first solo show by Johanna Jaeger at SCHWARZ CONTEMPORARY.

For further information, please contact the gallery anytime: mail@schwarz-contemporary.com