

SCHWARZ CONTEMPORARY

Press Release - April 2013

ULRICH HAKEL, *Pass it on as a secret*

SCHWARZ CONTEMPORARY is pleased to present at this year's Gallery Weekend the second solo show of Ulrich Hakel, who lives and works in Berlin.

Ulrich Hakel's notion of painting evidently originates from a sculptural understanding of material - not thinking space in an illusionary manner, but physically envisioning and occupying it. He often operates at the intersection of disciplines, allows for painterly elements in sculpture and vice versa. The works in this exhibition can be loosely grouped into three spheres: that of the origin, of installation, and of pictures.

The origin has settled in a painting of the same name whose black surface is divided by a bright slit. Imbedded in it: a double papery tear that both advances and closes the opening. One might be reminded of a 'zip', the term that Barnett Newman chose for the vertical division of a plane in order to emphasise activity rather than a mere state. The scope of the origin is expanded to other works and leads to Hakel's own temporality and formatting of the world as image, sculpture, and installation.

The work *In-stall*, a wooden structure that pushes itself into the gallery, delineates a space in which something happens not only through its contemporaneity with the outside. This space is on the one hand independent of its context, but simultaneously inseparably linked to it through its reception. By showing a studio situation, cut down to size, the artist allows for the direct transition from production to perception and interpretation. While for Ulrich Hakel the aspect of production usually plays a more important role than what happens with the work afterward, for the market, the process presentably condensed as a work is of greater significance. The subtle tie between becoming a work and being a work can be traced in many of the works shown here.

Hakel's paintings are created in a poise between composing and non-composing; they bring together both found materials and invented forms.

That which in the end steps through the picture into the *aletheia* or unconcealedness (Heidegger) is not obvious: narratives and levels of reality that go beyond the aesthetic object, but which can only reveal themselves through its form.

Through traces, Ulrich Hake inscribes into even material surfaces time: a seemingly misplaced splotch of paint, the imprint of a thing, a grain or a hasty gesture, and thus evokes memory. A memory of a 'before', namely the event that confirmed the self-presence of the artist, and which suggests itself as an 'after' in the very moment in which the beholder perceives it. In that instant, what is essential, and which establishes a relation, liberates itself.

Text: Mika Schmid

Translation: Wilhelm von Werthern, www.zweisprachkunst.de

The opening reception will be on Thursday 25 April 2013, from 6 to 8 pm.

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