

Galerie m Bochum at Art Düsseldorf 2018

16 - 18 November, 2018, Booth B04

In view of the gallery's upcoming 50th anniversary, our stand at Art Düsseldorf places different generations in dialogue, highlighting formal and thematic relationships between works in various genres. At the center, **Lee Ufan's** sculpture "Relatum – go and stop" is set opposite a monumental tableau by the American artist **Peter Wegner**, the overlapping levels of which in turn evince parallels with those in **Arnulf Rainer's** painting "Schwarze Zumalung." Another space of the stand presents our photographic program, featuring photographers including **Evelyn Hofer**, **Simone Nieweg**, and **Thomas Florschuetz**. A third section is allocated to works on paper, with our newest artist, **Lena von Goedeke**, and also **Richard Serra**.

PHYSICAL PRESENCE

As the focal point of our stand we juxtapose the sculpture "Relatum – go and stop" by **Lee Ufan** (b. 1936, Kyongnam, Korea) and the 1958 painting "Schwarze Zumalung" by **Arnulf Rainer** (b. 1929, Baden, Austria) with **Peter Wegner's** (b. 1963, Sioux Falls, South Dakota, USA) monumental work "WHITE BRONCO" from 2017. Made up of 50 panels, this tableau from Wegner's recent "CORRECTIONS" series deals with the correction of errors in information reported by the New York Times. Text fragments along with panels of brushed or poured paint in various shades of gray stimulate viewers to engage in depth with this topical issue as their gaze wanders restlessly across the profusion of visual information. The painterly approach and the use of silvery pigments link the work to Rainer's overpainting and to the stone pigments used by Lee Ufan in his painting.

PHOTOGRAPHY AND NEW MEDIA

Photography is a second focus here and since the 1970s an integral part of the gallery's program, with early exhibitions devoted for example to Florence Henri (1975), Nan Goldin (1993), and Lucinda Devlin. The heterogeneity of the photographers represented offers a chance to explore the medium's manifold possibilities. We are showing the large photograph "Florentiner Kohl, Yutz, Moselle", 2004, by **Simone Nieweg** (b. 1962, Bielefeld) and selected dye transfers by **Evelyn Hofer** (1922, Marburg/Lahn – 2009,

Mexico City), to whom the Museum Kurhaus Kleve and the Museum Moderner Kunst Wörlen Passau will dedicate a retrospective in 2019 accompanied by a new catalogue published by Steidl. A recent work by **Aino Kannisto** (b. 1973, Espoo, Finland), a photographer from the Helsinki School, is also on view. Moreover, we are showing **Thomas Florschuetz's** (b. 1957 Zwickau, lives in Berlin) monumental photograph "Enclosure (CC) 06," from 2010/13, which shows a fragmentary view of Le Corbusier's Capitol Complex in Chandigarh, India. Here, Florschuetz takes his command of perspective, space, and materiality to a new level of photographic abstraction. Interlocking planes together with sharp-focus surfaces, put the large-format image in a physical dialogue with the viewer.

Our presentation also incorporates an example of time-based media art: the recently completed work "Cadence" by **Melanie Manchot** (b. 1966, Witten, lives in London), who was on last year's shortlist for the Jarman Award. Manchot is being honored with a number of solo shows, including a large-scale exhibition at the Val-de-Marne Contemporary Art Museum in Vitry-sur-Seine (on view till Feb 24th, 2019) and a show at Kunsthaus Pasquart in Bienne in 2019.

STRENGTH OF PAPER

Lena von Goedeke (b. 1983, Duisburg) works with new media and unconventional materials. Her papercuts inventively combine analogue and digital techniques, in the process exploring questions of how we move between the real and virtual world. "Lot XI" from 2018 will be displayed at our stand, a papercut worked over with graphite whose sculptural structure is reminiscent of a landscape. Among the other works on paper on view is **Richard Serra's** (b. 1939, San Francisco) oil pastel drawing "Revolve" from 2001. As different as these two artworks may be, both push the limits of their medium with their almost sculptural use of paper, visually and materially extending out into space.