

GALERIE SIEDLAREK

MYSTIC STRUCTURES

October 25 - November 30, 2024

Galerie Siedlarek is pleased to present a thematic group exhibition that brings together seven artists who probe the relationship between the material and the immaterial in their various abstract and conceptual practices. The show presents a cross-generational dialogue between historic post-war and contemporary positions, featuring works by Joseph Beuys, Max Cole, Joel Fisher, Jürgen Krause, Louise Nevelson, Renato Nicolodi, and Esther Rosenboom.

Jürgen Krause (*1971, lives and works in Frankfurt) examines the nature of artistic process, emphasizing preparatory actions like tool sharpening and surface priming as integral parts of his work. By placing these normally preliminary activities at the center of his practice, Krause reflects on the unfinished and the potential present in every beginning, challenging traditional notions of completion. His "panels" are layered with chalk and sometimes incorporate materials with art-historical resonance, such as red bolus, traditionally used as a base in icon painting. Krause's meditative, repetitive approach results in richly textured surfaces that foreground what lies beneath, intensifying the structural depth of his work.

Esther Rosenboom (*1994, lives and works in Berlin) explores dematerialization in her art. In her large pencil drawings, architectural forms are not made of stone or plaster but rendered in delicate, transparent layers. This transparency transforms physical structures into permeable spaces that viewers are invited to interpret. The meditative symmetry and enclosed forms of her drawings draw focus to the center, encouraging contemplation. By suspending her paper "walls" in the exhibition space using wire supports from floor to ceiling, Rosenboom expands her immaterial spaces into the gallery, blending the concepts of solidity and transparency.

Louise Nevelson (1899–1988, New York), an American icon of 20th-century sculpture, revolutionized modern art with her monumental, monochrome assemblages. Using primarily found wooden objects, Nevelson crafted large, monochromatic reliefs and sculptures unified in color—often black, white, or gold—that emphasize form and structure. Her black sculptures, in particular, embody her belief that black holds "the color of infinity," containing endless potential and symbolic depth.

Joseph Beuys' (1921–1986, Düsseldorf) "Intuition Box" (1968) epitomizes his expanded concept of art, blurring the lines between art and life. This simple wooden box invites viewers to consider the immaterial dimensions of intuition and perception, emblematic of Beuys' belief in art's potential to shape society. Beuys' "Intuition Box" reflects his "Social Sculpture" concept, where creativity is an innate, transformative force within everyone, highlighting the centrality of human intuition and perception.

Joel Fisher (*1947, lives and works in Vermont) follows a minimalist practice centered on "making" as both creation and process. Fisher produces his materials from scratch, engaging in a transformative process that emphasizes the inherent qualities of each material. His artworks, visually abstract and universally resonant, explore the tension between craft and raw material, allowing chance to play a role in shaping each piece.

Renato Nicolodi (*1980, lives and works in Brussels) delves into themes of architecture, monumentality, and collective memory. His geometric, often symmetrical forms evoke historical and religious structures like temples or mausoleums. Through these sculptures, Nicolodi examines architecture's relationship to power, memory, and the metaphysical, inviting viewers to reflect on concepts of transience and transcendence.

Max Cole (*1937, lives and works in New Mexico) seeks the "essence of painting" by reducing her work to horizontal lines, the most fundamental element of painting in her view. Her two principal line-based techniques—the layered "stripes" and densely packed vertical marks—generate an impression of boundless space. Her minimal compositions offer a meditative experience, where each line functions like a heartbeat, inscribing the artist's sense of time onto her chosen surfaces.