

Andersen's Wohnung revisited 1996-1999

Thomas Bayrle, Jesper Dalgaard, FOS, Fanny Geisler

Jeppe Hein, Thilo Heinzmann, Andreas Hofer, John Körner

Jakob Kolding, Bernd Krauss, Lars Bent Petersen, Anselm Reyle

Pia Rönicke, Kirstine Roepsdorff, Felix Weber, Katja Strunz

Tal R, Manfred Peckl, Evren Tekinoktay, Phillip Zaiser, Thomas Zipp

Live : Miss Le Bomb

Berlin Opening 1 may from 18-24h

1 may - 14 june

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Andersen's Contemporary

Invalidenstr. 50-51 10557 Berlin, Germany. Phone +49 30 30 20 87 60.

info@andersen-s.de. Opening Hours: tue-fr: 12-18 sat: 12-17

Press Release

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1 May - 14 June 2008
Opening, 1 May, 18-24h

Andersens Contemporary requests that you save the date of Thursday, May 1st for a barbeque and party on the occasion of the opening of Andersens Contemporary in Berlin. The Gallery is located in Invalidenstr. 50-51, just behind Hamburger Bahnhof.

The first show will be "Andersens Wohnung Revisited 1996-1999", the quasi-retrospective of three years of running an alternative art space in Linienstr. 54 in Berlin. Claus Andersen was an artist living in Berlin from 1995-2000, running Andersen's Wohnung together with Thilo Heinzmann and Anselm Reyle from 1996 on. It opened with a group show exhibiting Thilo Heinzmann, Bernd Krauss, Katja Strunz and Thomas Zipp followed by a solo show of Anselm Reyle.

Berlin in the 90s didn't only attract contemporary artists formerly based in other regions of Germany, but many international artists as well. Positive factors for moving to Berlin were the cheap rents and a relaxed attitude to daily life that other parts of the world didn't have to offer. The city itself played an integral role in each artist's style, distinguishing Berlin's resident artist culture from those of other Western European cities. Claus Andersen is part of a Danish generation of artists that all are connected to Berlin growing up in an international circle of artists, curators and critics that has become successful in many areas.

The non-institutional structures which emerged contributed considerably to the multiplication and acceleration of art production. In this dynamic environment, the artist's connected to Andersen's Wohnung all made their way quite successfully into the emerging and nowadays established gallery system. Some of them are well represented in private collections like the recently opened Boros collection in Berlin.

Back in Denmark, Claus Andersen opened up the Gallery Andersen's Contemporary in 2004 in Copenhagen. This gallery is based on his German connections starting out with artists he worked with in Berlin, like Henrik Olesen, Anselm Reyle, Olafur Eliasson or Tomas Saraceno.

And now, in 2008, "Andersens Wohnung" is back in Berlin as the inaugural show for Andersen's Contemporary. Most of the artists from the old Berlin days will show together for the first time after the closure of Andersen's Wohnung in 1999, whether they are presently connected to the gallery or not. With old and new works, the artists all show certain aspects of a context that has its very foundation in the Berlin of the 90s.

For further questions, please contact one of Andersen's Contemporary representatives in Berlin; Christina Kohorst (Managing Director) or Bettina Steinbrügge (Artistic Director).

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The artists:

Thomas Bayrle is someone who not only loves his work but produces a lot using a wide variety of techniques and materials creating different superstructures. Moveable machine-objects are possible as well as silk screens, drawings, oil paintings, video works, computer-animations, advertising graphics, textiles, and wallpaper. The complex, micro/macro patterning points at the different raw materials of his practice including among others nanotechnology, pornography, urbanism and advertisement.

Jesper Dalgaard's work is sometimes science fiction-like and sometimes he creates another type of parallel world using humorous and formal techniques that attempt to examine his own role as a human being and as an artist. What is it all about, this business of galleries and fame?

FOS's art moves freely in a whirlwind of references created by what he calls MIT - Market, Information and Technology. It can be called social design, a practice that investigates how physical space attains options and solutions through social constructs. It refers to all external influences that effect modern man.

Fanny Geisler decided once to encounter everything with a certain goodwill. Her paintings are based in a deeply humanist approach towards mankind questioning quite often its origins. Tedious paint-overs, emotional combinations of color, and expressive gestures alternate with opulent reductions and a sensual dense materiality.

Jeppe Hein's work was once called as calculated vandalism thrown against the wall. He creates a sort of mental sculpture that has both a life of its own and a life shared with the viewer. He reflects on human's dependence to technical culture. Every of his experiments creates a situation in which the end is unknown, sometimes stating the obvious and sometimes yielding an unexpected insight.

Thilo Heinzmann paints images of lightness and transparency. His surfaces are amorphous, inorganic, mineral, crystalline, translucent or luminescent generating reflections and multiple refractions. It is all about the vibration of time in a pulsating materiality and a dynamizing of the surface. Chaos changes into a multilayered arrangement building up an awareness of contingencies and a world in-between.

Andreas Hofer has been developing a style of art which activates very different sources since the early 1990s ranging from American comic strips, German art and architecture dating back to the Nazi era and the painting of Kazimir Malevich to the popular fascination with the world of dinosaurs and science fiction as well as premodern forms of image worship. By doing so, he creates a mysterious, pluralistic 'world without end' or 'long tomorrow', with no clear distinction between good and evil.

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John Körner's paintings are always engaged with the relationship between artist and viewer. In his motives/installations he strives for an interaction. John uses colors that call for attention. The colours are always put on in thin layers on the surface, looking casual and accidental.

Jakob Kolding's posters and collages confront the public with facts regarding our social structures, public housing and urbanization. He mixes the visual vocabulary of modernist art and architecture, sociology phrases and characters from electronic music, comics and football approaching the question of what happens when we let architecture structure our lives from a multitude of different angles. He uncovers underlying ideas and attitudes behind our built environments and makes unexpected connections between popular culture and architecture in an effortless fusion of aesthetics and politics.

Bernd Krauss is interested in the most varied levels and manifestations of creative activity. He often works with series of mutually related spatial situations and actions, involving almost all kinds of artistic expression including paintings, sculptures, drawings, objects, videos, photographs, performances or printed matter. Modernist art is often acting as a backdrop to his own more amateur-inspired tinkering. He is constantly adding new playful elements to his overall environments, referencing and mocking the inviting institution/organisation.

Lars Bent Petersen is known for his examination of traditional, institutional structures and his interest in social, cultural and political problems influencing our everyday life. His sculptures derive from a Brancusi-like modernism using rather contemporary and poor materials like among others silicone, a plastic that stands like no other for the fragility of current life style.

Anselm Reyle's paintings are dealing with abstraction and formalism. He uses for his reliefs, paintings and sculptures artificial materials like PVC-foil, acrylic, mirror or concrete combining the romanticised systems of old masters' guilds with the irony of Warholian assembly line pop. Reyle unites known aesthetic concepts with impersonal processes, creating objects of contemporary chic that encapsulate a modern day ethos of sublimity via manufactured perfection.

Pia Rönicke is perhaps best known for her work dealing with modern urban utopia as we have seen them in the life work of Le Corbusier and Constant. Rönicke explores such utopian ideas in real life using a contextualisation of different media such as video, drawing, animation, collage and text – always juxtaposing them and often mixing them together in extensive exhibitions. What happens to utopian visions when they are realised?

Kirstine Roepstorff's collages/assemblages are intuitive compositions evoking diverse scenarios such as revolutionary dissent, grass roots community or global economy. The used materials - textiles, crumpled foil, wall paper, bits of random bijoux compile as geological specimens, fetishistic totems, homebrew artefacts - reconstruct suggestive narratives with a blood diamond allure. The underlying violence lionises the heathen ritual of modern living and celebrate the vestige drive of desire.

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Felix Weber's painting and drawing flows freely like automatic scripture but remains accessible and precise at the same time. Schooled in urban primitivism he fills his "Über"-civilisation paradises with naked people appearing truthful, reflecting in a lyrical way on humanity, its philosophy and possibility.

Katja Strunz' sculptures and prints should be understood as "room language" or "neologistic sentences". Strunz' cuboid sculptures treat the wall as a picture plane, with Malevich-ish forms that have been punched into the third dimension cascading down the surface, or huddled up like well-behaved universals in neat groups. The materials that are used fluctuate between exposing their own brute reality or are covered in black and white paint always reminding of its influences.

Tal R's art defies concepts and definition. His work tests the viewers' desire to recognize objects and things. Thematically, they range from Nazi soldiers to gay porn stars, from cartoon animals and the psychedelia of 60's album covers to chintz furniture, always reminding one of something but one cannot tell exactly what. His inspiration comes from the diversity of the world around him like Television programmes, horror films, home decoration objects and encounters with neighbours. Tal R merges especially regarding his totems the stylised primitivism of the avant-garde with his own contemporary lexicon of suburban culture.

Manfred Peckl's sumptuous images are fabricated from shredded atlases, literally reconfiguring world order as disorientating landscapes and lusty portraits, transcribing global breakdown as consumptive and rapacious wonder.

Evren Tekinoktay's works on paper are complex in their iconography, as Tekinoktay deploys paper like paint and its shapes like a dialect derived from the visual languages of art history and pop culture. Her broad selection of images, both found and made, consists of delicate figurines, arms of anonymous people hugging, cartoon figures, stuffed animals, girls from coloring books, embroidery samples or jungle wallpaper. Tekinoktay uses form to move from one image to the next, from the organic origin to the final product, in a manner that is both humorous and melancholic.

Phillip Zaiser's sculptures evoke his own suburban narratives in a theatrical way. Through the raw physicality of his materials his works impose a sense of escapism or surreal encounter, rendering the fantastic in opulently tactile compositions.

Thomas Zipp's collages are infused with a romanticism of history: a willful appropriation of styles and ideas, revisited, churned over, and mutated for contemporary experimentation. Resurrecting defunct concepts from history, science fiction, psychology and subculture, and invigorating them with new usage, Zipp creates - across a wide range of media - a parallel world envisioning a precarious future-fiction based on revisionist past.

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