



MARIO MAURONER CONTEMPORARY ART SALZBURG

Salon d'Art 26–29.01.2023 Palexpo
artgenève

Artists:

Rashid Al Khalifa

Herbert Brandl

Kendell Geers

Alfred Haberpointner

Joan Hernández Pijuan

Rebecca Horn

Sandrine Pelletier

Iv Toshain

Juan Uslé

Christina Zurfluh



MARIO MAURONER CONTEMPORARY ART SALZBURG



Rashid Al Khalifa
Spectrum XVI, 2022
Enamel on Aluminium
100 x 230 x 20 cm



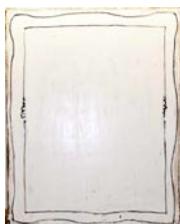
Herbert Brandl
O.T. (HBIIPAR), 2011
Öl auf Leinwand
218 x 170 cm



Kendell Geers
Bordering (Tableau I Lozenge with Four Lines and Gray), 2016
acrylic on canvas
83 x 82,5 cm



Alfred Haberpointner
W - ACQ, 2021
sprucewood, stain
200 x 70 cm



Joan Hernández Pijuan
Marc per un paisatge, 2002
oil on canvas
162 x 145 cm



MARIO MAURONER CONTEMPORARY ART SALZBURG



Rebecca Horn

ohne Titel, 2008
watercolour on paper
33 x 25 cm



Rebecca Horn

A Butterfly Dream, 1992
butterfly, steel, Messing, electronic device,
motor, transparent cover (5/20)
On basalt stone (mounted on pedestal)
145 x 35 x 35 cm



Sandrine Pelletier

BlackVenus dark, 2020
Patinated and waxed Messing plate on wood
t = 2, Ø 90 cm



Iv Toshain

No hope, no fear, 2022
Mirror, surgical steel, powder coating
100 x 70 x 15 cm



Juan Uslé

Sone que revelabas (Trisuli), 2009
oil, vinyl pigment on canvas
274 x 203 cm



Christina Zurfluh

White for white, 2020 - 2021
Acryl auf Leinwand auf Hartfaserplatte
190 x 180 cm



MARIO MAURONER CONTEMPORARY ART SALZBURG

Born in 1952 in the Kingdom of Bahrain, **Rashid Al Khalifa** held his first solo exhibition at the Dilmun Hotel, Bahrain, in 1970 when he was just 18 years old, and then moved to the UK in 1972 to study at the Hastings College of Arts and Technology in Sussex. After returning to Bahrain in 1978, inspired by Europe's greatest Impressionist masters, he began his own renditions of his country's landscapes, producing a series of atmospheric paintings of the desert, sea, and historical sites. These works were first presented at the Middle East Institute, Washington, D.C., USA, and at the Sheraton Hotel, Bahrain, in 1982. Rashid developed his painting by responding to certain movements and styles such as geometric abstraction, hard-edge painting and colour field work

Rashid Al Khalifa's latest work continues to explore the myriad dynamics of light and colours that are characteristic to Bahrain's geographical and cultural diversity. His current interests lie in the interaction of these properties to further inform his bold interpretations of his cultural heritage. Through splendidly commanding structures, comprising meticulous forms and complex designs, Rashid's art practice stands as a contemporary tribute to traditional Middle Eastern design and architecture.

Our predisposition towards a colour is often a reflection of our emotive state at a particular moment in time, Additionally, our reaction to a certain event or situation may be influenced by the colours that we experienced surrounding that moment For example, your decision to wear certain colours on a particular day, may be influenced by the environment or your state of mind, which in turn, affects your reaction to other colours that you perceive. Each 'Spectrum' presents the opportunity for the viewer to experience the works and develop a personal reaction to them. As Spectrum transitions from one colour to another, its identity in turn, is altered. Each work is dependent on its placement within the surrounding environment, the emotional state of the viewer, and of course the mind of the artist, who purposely selects and combines colours. Through these endless possibilities of colour combinations that each resonate a different feeling, sensation or thought process, Spectrum is in a sense the mediator, prompting a dialogue between the viewer and the artist.



MARIO MAURONER CONTEMPORARY ART SALZBURG



Rashid Al Khalifa
Spectrum XVI, 2022
Enamel on Aluminium
100 x 230 x 20 cm



MARIO MAURONER CONTEMPORARY ART SALZBURG

Herbert Brandl studied at the University of Applied Arts in Vienna with Herbert Tasquil and Peter Weibel. From 2004 to 2019, Brandl taught at the Academy of Art in Düsseldorf, Germany.

Herbert Brandl's works are characterized by an impressive presence, originality, and powerful use of color. Oscillating between abstraction and figuration, his paintings range from mountains, rivers, forests, and hyenas to airy, abstract compositions with luminous colors. When Herbert Brandl brings nature's atmospheric qualities into his pictures, painting and nature touch in moments of light, movement, perpetuating energy, and time. Even in his most abstract compositions, we imagine the sun breaking through the clouds, streams flowing, or leaves and meadows showing off their green.

Brandl's pictures are located at that point where the idea of a natural object and the emotionality of color fields become one. He works with the physical conditions of color, creating "unintentional," fresh pictures. His painting method is brisk, intuitive, and devoid of purposeful notions, and he "concentrates like a Zen painter" (Herbert Brandl). His finished works possess a striking spatiality and atmosphere, also in terms of light. They are compact, visual events of great painterly freedom as well as visionary pictures with an imaginary depth.

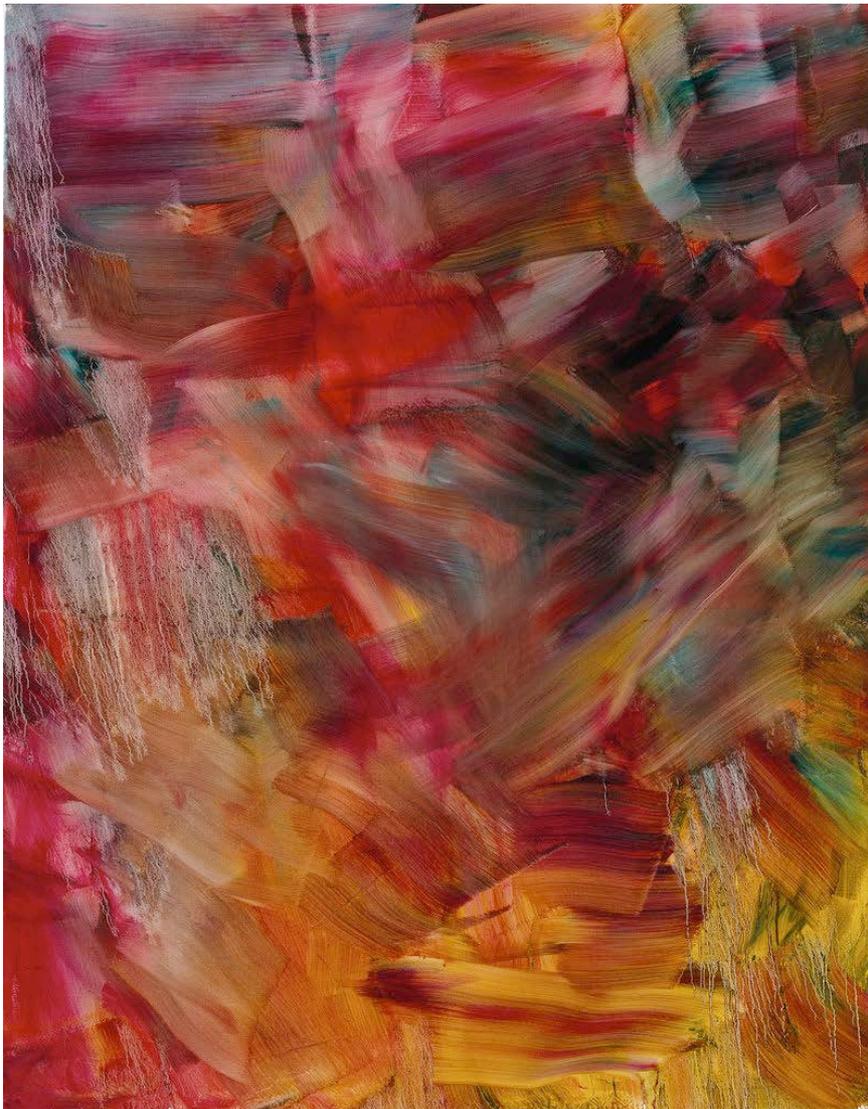
Herbert Brandl represented Austria in 2007 at the Venice Biennale. He took part at the documenta IX in Kassel in 1992 and the São Paulo Biennale in 1989.

Selected solo exhibitions: Belvedere 21, Vienna (2020); Kunsthaus Graz (2020); Künstlerhaus, Halle für Kunst & Medien, Graz (2020); Haus der Kunst St. Josef, Solothurn (2016); Osthaus Museum Hagen (2016); Bank Austria Kunstforum, Vienna (2012); Albertina, Vienna (2010); Deichtorhallen, Hamburg (2009); Kunsthalle Basel (1999); Secession, Vienna (1998); Museum Haus Esters, Krefeld (1994); Kunsthalle Bern (1991); Museum van Hedendaagse Kunst, Ghent (1991); Neue Galerie am Landesmuseum Joanneum, Graz (1984).

Selected museum collections: Albertina, Vienna; Centre Pompidou, Paris; Kunsthaus Zürich, Zurich; Kunstmuseum Bonn; Musée d'Art Moderne de Paris; Museu Serralves, Porto; mumok – Museum Moderner Kunst Stiftung Ludwig Wien, Vienna; Reina Sofia, Madrid; Städtische Galerie im Lenbachhaus, Munich; Renaissance Society, Chicago; Universalmuseum Joanneum, Graz.



MARIO MAURONER CONTEMPORARY ART SALZBURG



Herbert Brandl
O.T. (HBI I PAR), 2011
Öl auf Leinwand
218 x 170 cm



MARIO MAURONER CONTEMPORARY ART SALZBURG

Born into a working-class Afrikaans family during the height of Apartheid, **Kendell Geers** quickly found himself fighting a Crime Against Humanity on the front lines of activism and protest. From his strong experiences as a revolutionary, he developed a psycho-social-political practice that held ethics and aesthetics to be opposite sides of the very same coin, spinning upon the tables of history. In his hands, the discourse of art history is interrogated, languages of power and ideological codes subverted, expectations smashed and belief systems transformed into aesthetic codes.

Describing himself as an AniMystikAktivist, Kendell Geers' work embodies a syncretic approach that weaves together diverse Afro-European traditions from Animism and Activism, to Alchemy, Mysticism and Ritual Magick. His strategies are without compromise because he believes that "Art changes the world - one perception at a time."

Employing a wide range of references — from the realms of history of art, pornography, iconography and kitsch — Kendell Geers questions artistic value and mocks the notion of originality. His work reveals razor-sharp humour that plays with the viewer's repulsion and ridicules racial or religious stereotypes. Geers creates work that aims to disrupt commonly accepted moral codes and principles. Laden with complex and deep political implications, it is challenging and confrontational. At the same time, Geers' minimalist aesthetics generate a subtle poetic undertone. His use of language, ready-mades, neon, glass, icons, film, chevron tape and other objects confront the viewer head on. They often startle the eye and require a degree of interrogation from the spectator.

Geers' work was exhibited in the 2022 Setouchi Triennial, and in the 2021 Bruges and Kortrijk Triennials in Belgium. 'Love, By Any Means Necessary', the sixth solo exhibition for the artist at Stephen Friedman Gallery, opened in February 2020. A major retrospective of his work curated by Okwui Enwezor was held at Haus der Kunst, Munich in 2013. He participated in Documenta 14 in 2017 and Documenta 11 in 2002 in Kassel, Germany. Geers' work was included in the Venice Biennale in 2019, 2007 and 1993.

MASKING TRADITION (paintings series) "Masking Tradition" takes as it's starting point the moment in 1907 when Picasso walked into the Trocadero in Paris and first encountered African Art. As a white African artist however, Kendell Geers, considers himself to be connected to the histories of both Europe and Africa and so he puts the mask back on and looks right back at Picasso from an African perspective. The Afro-Futurist mask is held in place by a web of golden threads that resemble a border fence across a constructivist pattern. It is not clear whether the mask is looking from the Colonial past through Post Colonial present towards the viewer in an abstract future or the other way around. Masking Tradition can be read as a portrait of the artist's struggle with identity, history, faith and form through the prism of opposites shaped through the power of imagination into the fabric of art.



MARIO MAURONER CONTEMPORARY ART SALZBURG



Kendell Geers
Bordering (Tableau I Lozenge with Four Lines and Gray), 2016
acrylic on canvas
83 x 82,5 cm



MARIO MAURONER CONTEMPORARY ART SALZBURG

Alfred Haberpointner, born in 1966 in Ebenau near Salzburg, graduated from the technical school for sculpture in Hallein and studied with Erwin Reiter afterwards at the University of Art and Industrial Design in Linz (now the Linz Art University). In 1992, one year after completing his studies, he already had his first solo exhibition. Numerous prizes and scholarships allowed the artist to spend time abroad in Italy, Germany, Paris and New York. Since the 1990s, he has regularly shown his work in various countries in Europe, the United Emirates and the USA. His sculptures are now part of the holdings of important private collections and public museums, such as in Austria those of the Salzburg Museum and the Museum der Moderne in Salzburg, the Museum Liaunig in Neuhaus, as well as the Dutch Museum Beelden aan Zee, or the Museum Würth in Germany.

Wood as a material is the major element in Alfred Haberpointner's work. Alongside his sculptures, he focuses on solid wooden plates that he cuts, burns, saws and then bleaches and re-pigments. He blows and breaks the surface with a chainsaw and an axe, fixes the fibers of the material creating a texture, rhythm and intensity. The surface of these panels is determined to enter the light and color. Division and fragmentation of wood reflects the effect of shadows.

He reduces in order to get to the essence, the actual core of things. *"In the end...there are no more complicated forms, only simple ones, which are then shaped and fanned out on the surface in such a way that they interlock with the space."* This interlocking with the space comes to bear above all in his wall objects, to which he gives a texture all of their own through manual processing. *"I would describe texture as an attempt to make something legible in a materiality, an existing piece of wood. Texture, as far as I understand it in my view, is nothing other than a trace.... It is the attempt to give the material a new appearance, to change its appearance to such an extent that a new creative situation results from it"* (Alfred Haberpointner).

The head work form another focus in Alfred Haberpointner's oeuvre: "It began to bother me that I moved exclusively in the abstract realm and made no statements about people. So the head came into play again, differently of course from my naturalistic starting point. The head form I developed was already part of my repertoire and enabled me to thematise the human being anew and to address it in its existence..... The head is a possible form to address the subject of man as a representative."³ He himself also defines this way of working as the transfer into abstraction, the transformation of a natural object into a cultural, completely new state.



MARIO MAURONER CONTEMPORARY ART SALZBURG



Alfred Haberpointner
W - ACQ, 2021
sprucewood, stain
200 x 70 cm



MARIO MAURONER CONTEMPORARY ART SALZBURG

Joan Hernández Pijuan studied at the Escola d'Arts i Oficis de la Llotja and the Escola de Belles Arts, Barcelona, and in 1957 moved to Paris, where he studied engraving and lithography at the École des Beaux-Arts. Although his early work was close to gestural expressionism, he soon adopted a geometric figuration dominated by colour fields and by the presence of solitary objects such as fruit, glasses, eggs and scissors. Treated with elegance and mysticism, colour was always central to his work. On a smooth ground with passages of grey and green, Hernández Pijuan incorporated elements and mathematical references such as grids or metric tapes. Colour strips, tonal gradation, transparencies, textures and resonant light are all elements that typify the artist's work, which in the eighties incorporated elements such as the profile of a cypress, the furrows of the plough or the shape of a leaf, without ever abandoning abstraction. In the late eighties, Hernández Pijuan returned to Informalism, eventually developing a style of painting characterised exclusively by the use of a black-and-white palette. Atmospheric though austere, the work becomes an exercise in spirituality and inner contemplation.

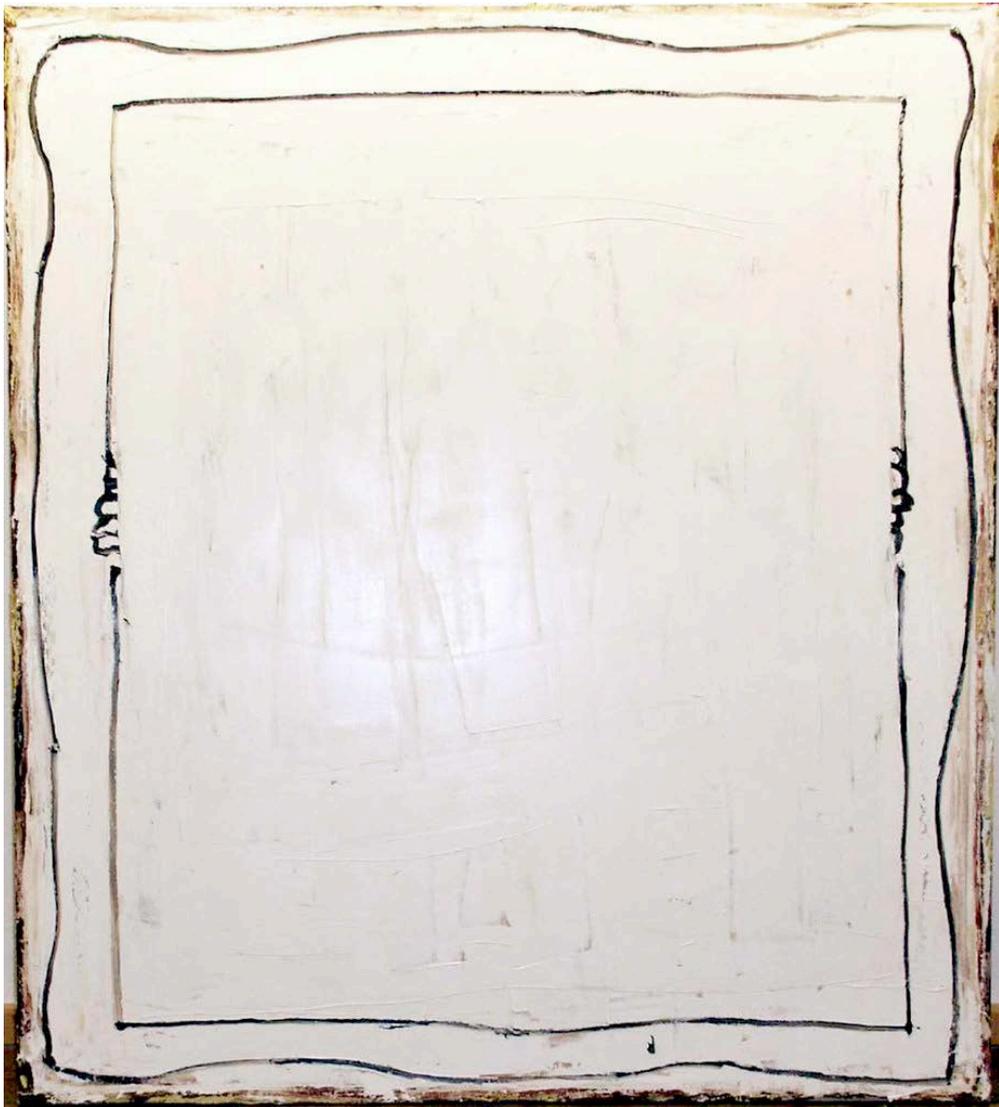
Following his first solo exhibition at the Museu de Mataró in 1955, he exhibited throughout Spain and internationally. His numerous retrospectives include those at the Centre Cultural Tecla Sala, Hospitalet de Llobregat (1992), Museo Reina Sofía, Madrid (1993), MACBA, Barcelona (2003) and Museum of Modern Art, Moscow (2011). His work features in the collections of Palais des Beaux-Arts, Brussels; Solomon R. Guggenheim Museum, New York; National Gallery, Montreal; Museo de Arte Moderno, Buenos Aires; Museo Reina Sofía, Madrid; and MACBA, Barcelona, among others.

Joan Hernández Pijuan (1931 – 2005) for decades took a privileged position on the international art scenes. He kept distance to the different *Avantgardismen* and simply got involved in the maturing process of its own painting. For over thirty years he developed what he called “pintura pintada” - “painted painting” or “open space of deeply felt landscape”. After the large-scale retrospective of his oeuvre in the museums of Barcelona (Museu d'Art Contemporani), Malmö (Konsthall), Neuchâtel (Musée d'art et histoire) and Bologna (Galleria d'Arte Moderna) in the years 2003/2004, he participated at the 51st Venice Biennale (2005).

Hernández Pijuan's goals have never been descriptive or narrative. Instead, via the monochrome surface he emphasises the handcraft behind the painted picture. With this approach he also separates painting as a medium from other “languages” of modern art. The great independence he displays as a painter, in always working alone without direct links to various movements or trends, reveals a particular relationship to being an artist. In all probability we can say that the very best art emerges from this very type of obsession. Hernández Pijuan's art is indeed based on passion.



MARIO MAURONER CONTEMPORARY ART SALZBURG



Joan Hernández Pijuan
Marc per un paisatge, 2002
oil on canvas
162 x 145 cm



MARIO MAURONER CONTEMPORARY ART SALZBURG

Since the beginning of the 1970s, **Rebecca Horn** has been creating an oeuvre which constitutes an ever-growing flow of performances, films, sculptures, spatial installations, drawings and photographs. The essence of their imagery comes out of the tremendous precision of the physical and technical functionality she uses to stage her works each time within a particular space.

In the first performances, the body-extensions, she explores the equilibrium between body and space. In later works she replaces the human body with kinetic sculptures which take on their own life. Her new works define and cut through spaces with reflections of mirrors, light and music.

The objects used and specially made for her installations such as violins, suitcases, batons, ladders, pianos, feather fans, metronomes, small metal hammers, black water basins, spiral drawing machines and huge funnels together build the elements for kinetic sculptures that are liberated from their defined materiality and continuously transposed into ever-changing metaphors touching on mythical, historical, literary and spiritual imagery.

Born in Michelstadt, Odenwald, in 1944, the artist studied at Hamburg's University of Fine Arts from 1963 to 1970. Though she began by utilizing polyester in her works, Horn started building bodily extensions from textiles and feathers after being confined to a sanatorium (an excruciating experience necessitated by a lung disease). In 1972 her work was exhibited at documenta 5 by Harald Szeemann, the first curator to show her work. Horn moved to New York in the early 1970s and spent the following years between the American metropolis and Berlin.

Horn's works have been shown in solo exhibitions at leading international institutions: at the Staatliche Kunsthalle Baden-Baden, M.O.C.A. Los Angeles, the Guggenheim Museum New York, the Nationalgalerie Berlin, the Serpentine Gallery London, the Tate Gallery London, the Kestner Gesellschaft Hannover, and the Carré d'Art, Nimes, and the Martin-Gropius-Bau in Berlin. Horn has been distinguished on numerous occasions, counting among her awards the documenta Prize (1986), the Carnegie Prize for *The Hydra Forest, Performing Oscar Wilde* (1988), the Kaiserring from the city of Goslar (1992), and the Barnett and Annalee Newman Award (2004).



MARIO MAURONER CONTEMPORARY ART SALZBURG



Rebecca Horn
ohne Titel, 2008
watercolour on paper
33 x 25 cm



MARIO MAURONER CONTEMPORARY ART SALZBURG



Rebecca Horn
A Butterfly Dream, 1992
butterfly, steel, Messing, electronic device, motor, transparent cover
On basalt stone (mounted on pedestal)
145 x 35 x 35 cm



MARIO MAURONER CONTEMPORARY ART SALZBURG

Sandrine Preletier b. 1976 in Lausanne

2021 Prix Buchet

2020 Grand Prix, Fondation Vaudoise

SOLO SHOW

2020 Ferme Asile, Sion, Switzerland

2019 BAR - Beirut art residency, Beirut, Lebanon

2018 Psyché au Cyclop, Milly-la-Forêt, France

2017 Der Einzige Ort, Salle Poma, Pasquart, Biel, Switzerland

2017 Foreign Accent, Castle of Gruyères, Gruyères, Switzerland

2017 9.5 on Luther squal, church of Saint-François, Lausanne, Switzerland

2015 Opéra de Lausanne, Salon Alice Bailly, Lausanne, Switzerland

2015 Only The Ocean is Pacific, Musée des beaux-arts du Locle, Switzerland

2014 La Horde, Palexpo - art Geneva

2014 Masculine Moon, Rosa Turetsky gallery, Geneva

2009 Time To Clown Around, Taché-Levy gallery, Brussels, Belgium

2009 GoodBye, Pieceunic galerie, Geneva

2009 Pays Extérieurs, Super Window Project, Kyoto, Japan

2008 Insekts, Fette's gallery, Los Angeles, USA

2006 Défi Fantastique, Centre culturel français de Milan, Italy 2006 Angoraphobia, Taché-Levy gallery, Brussels, Belg

For almost 20 years, my work has been inspired by the expression of raw energies (telluric forces, inertia and pressure, explosion and gravity). Each of my productions is based on precise references that can be spiritual writings related to the issue of matter or even news items that have a universal scope. I moved to Egypt in 2012, shortly after the start of the Arab Spring. Since then, I have witnessed firsthand much of the political and social change that has swept across the country. Working from a radically different playbook, I have rethought just about everything – my relationship to time, life, to others. Risk-taking and experimentation are more prevalent in my artistic practice, and this is evident in what I have produced since then. I draw energy from Middle Eastern culture, which I infuse in the materials I use. The aesthetics of abandonment, degradation and antiquity so often visible on the streets of Cairo also come through in my art. The way I work is physical, sometimes brutal. I have an instinctive approach to art, with a need to touch the material, to confront it. This energy very often generates both a scenario and forms – forms that are almost always influenced by the history of the place. My large installations, which are structures as much as sculptures, come to occupy empty space as a result of action and process. I tend to choose materials that are transformed by fire (glass, wood, bronze, earth), which is often seen as an agent of fury (life, passion, disaster, accident, death, tragedy) but also as an essential element of expert craftsmanship. When working with the materials, I seek their affinity with my surroundings and the given space in order to elicit a natural relationship. My pieces are often transformed accidentally at the outset, and then I continue to work on them until they take on meaningful form. Disruption and synthesis are the central tenets of my research. Each of my works is inspired by specific references, which may be spiritual, scientific and/or poetic – pertaining to the material itself – or simply current events with a universal scope. And most of my works are voluminous and abstract. Like a palimpsest, each emerging work bears traces of its predecessor and will, in turn, influence its successor. Their shapes are, potentially, ever protean. They follow a looping path that brings them together and pulls them apart, like a magic formula, an incantation. The theme of metamorphosis is thus recurrent in my work; one could almost speak of alchemy.



MARIO MAURONER CONTEMPORARY ART SALZBURG



Sandrine Pelletier
BlackVenus dark, 2020
Patinated and waxed Messing plate on wood
t = 2, Ø 90 cm



MARIO MAURONER CONTEMPORARY ART SALZBURG

Iv Toshain (*1980 in Bulgaria)

Lives and works in Vienna

Iv Toshain is an artist, independent curator and a female art activist born in Bulgaria behind the former Iron Curtain, which divided Europe into two separate ideological and geographical areas. She spent parts of her childhood in Iraq and Libya.

„The scar on my right cheek dates from that time I spent in near east. I injured myself while playing in a bunker. It wasn't until recently that I realized this was around the time of the Iraq/Iran war... That's how I don't remember the first nine years of my life.”

After studying at the National Art Academy in Sofia, Bulgaria, she moved to west Europe. She graduated at the Academy of Fine Arts in Vienna, Austria in the master class of Franz Graf as well as at the Angewandte. She was also a postgraduate student at the Academy of Fine Arts Brera in Milan, Italy.

Her spectrum of work includes installation, sculpture, performance and painting. The steel sculpture NOMOS BASILEUS, which has been exhibited in Belvedere Museum in 2015 and Lentos a Museum in 2017 is a significant milestone in Iv Toshain's work. Her first solo museum exhibition took place at the MOMA – Museum of Modern Art in Tbilisi, Georgia in 2021.

Since 2012 she is the co/founder of the Art-Label FXXX†-5Æ Toshain / Ceeh, which takes a critical stance toward ideologies and is a base for institutional critique activities.

www.fxxxx.me

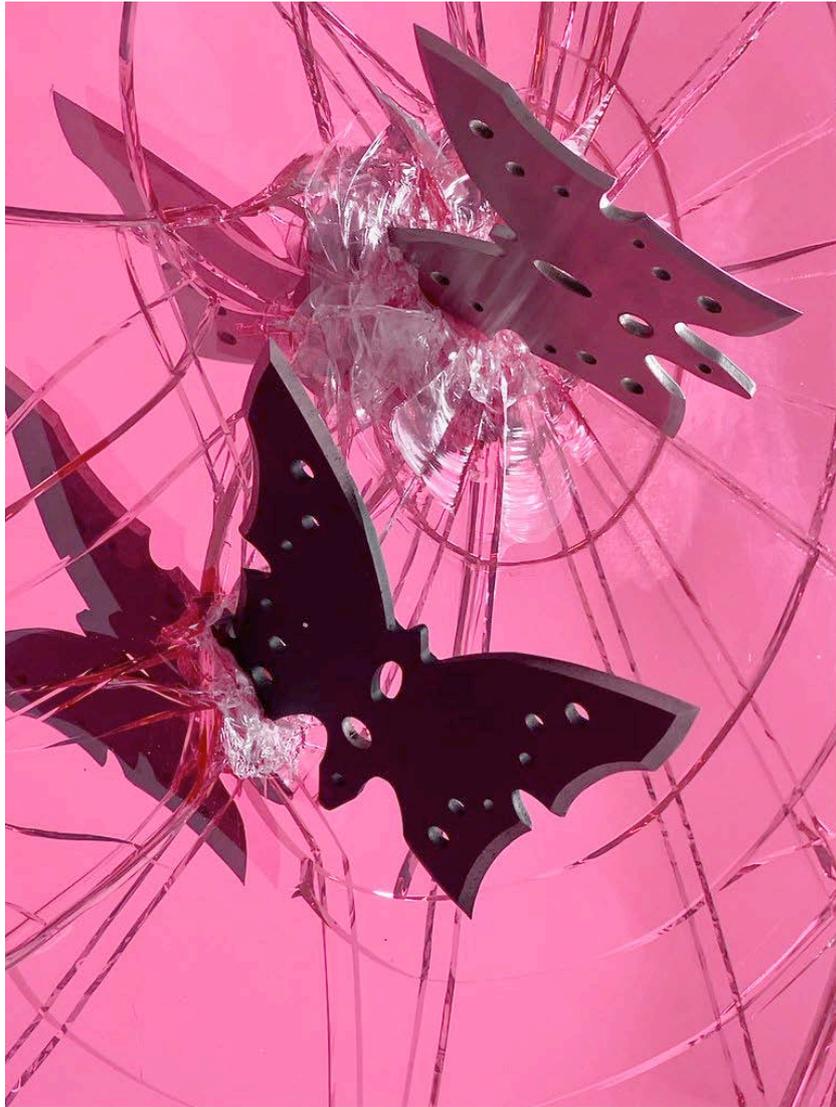
She took part in numerous group and solo exhibitions, among others: Belvedere Museum in Vienna/ A; Lentos Museum in Linz / A; Kunstraum Innsbruck/ A; Kuenstlerhaus Vienna/ A; Kunsthalle Vienna/ A; Museo della Permanente, Milan/ IT.

Solo exhibitions: Mario Mauroner Contemporary, MAK – Museum of Applied Arts Vienna, LAZNIA Centre for Contemporary art in Gdansk, NAGI Contemporary in Arezzo, Fleetwing Gallery NY, Ohge Contemporary in Seattle, Devening Projects Gallery in Chicago.

“The symbol / shape of a star is fundamental to my work. On the one hand it symbolizes the universe, superstars, luxury, glamour, and the divine. On the other hand, its materiality and shape can signify the opposite – weapon, violence, destruction, injury, and death.”



MARIO MAURONER CONTEMPORARY ART SALZBURG



Iv Toshain
No hope, no fear, 2022
Mirror, surgical steel, powder coating
100 x 70 x 15 cm



MARIO MAURONER CONTEMPORARY ART SALZBURG

Juan Úsle is widely recognized for vivid paintings and works on paper that engage the viewer through entrancing rhythmic patterns that exist in a dual state of being: embracing repetition while practicing singularity. Sourcing inspiration between memories lived and dreamt, these patterns can be evocative of the vibrations and movement of bustling New York City, where he lives and works for part of the year; echo the fluidity of bodies of water and unique sequences found in nature; or serve as a transcript of real time through a filmstrip-like recording of the artist's heartbeat.

In over forty years, Juan Úsle has approached his medium through both a representational and abstract lens, sometimes incorporating both in a single work. In more recent years, a central focus for the artist has been using the element of light to generate emotion rather than volume.

In March 2020, Úsle was announced as the 13th winner of The Daniel and Florence Guerlain Drawing Prize. He participated in the Venice Biennale (2005); Documenta IX (1992); the Istanbul Biennial (1992); and the Bienal de São Paulo (1985). Úsle's work is included in public collections around the world including that of the Albright Knox Museum, Buffalo, New York; Museum of Fine Arts, Boston; Colección Arte Contemporáneo Fundación la Caixa, Barcelona; IMMA, Irish Museum of modern Art, Dublin; MACBA, Museu d'Art Contemporani, Barcelona; Musée National d'Art Moderne, Centre Pompidou, Paris; Musée d'Art Moderne, Luxemburg; Museo Guggenheim, Bilbao; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museu Serralves, Porto, Portugal; SMAK, Stedelijk Museum voor Actuele Kunst, Gante; Tate Modern, London.

Solo museum exhibitions of the artist's work have recently been presented at Kunstmuseum Bonn, Germany; Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain; Fundacion Marcelino Botin, Santander, Spain; Guggenheim Museum, Bilbao, Spain; SMAK, Stedelijk Museum voor Actuale Kunst, Gante, Belgium; Museum of Fine Art, Houston, Texas; IMMA, Irish Museum of Modern Art, Dublin, Ireland; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain.

Úsle was born in Santander, Spain, in 1954. He currently lives and works between New York City and Saro, Spain.

The painting „Soñe que revelabas (Trisuli)“ was exhibited at the Bundeskunsthalle Bonn in 2014 and published in the exhibition catalogue.



MARIO MAURONER CONTEMPORARY ART SALZBURG



Juan Uslé
Soñe que revelabas (Trisuli), 2009
oil, vinyl pigment on canvas
274 x 203 cm



MARIO MAURONER CONTEMPORARY ART SALZBURG

Christina Zurfluh born 1961 in Zug (Switzerland)

Christina Zurfluh's paintings are based on layers of paint which overlap or even cover each other. The individual layers can be monochrome or geometrical compositions. Each is a painting in itself, which must dry before the next layer can be applied. The artist uses acrylic paints and fast-drying enamels that react on each other in various ways: some paints combine well and remain stable, others repel each other, creating hidden fissures that crack open during the drying process and become part of the work in its final form. The artist is familiar with these processes, she directs them and consciously provokes her paintings into bursting open in particular places, for instance by applying a layer of anti-adhesive plastic film between layers of paint. In her system of notation this is represented by a horizontal line instead of a colour term. Not only the laminating of paint, which is almost like modelling, but also the manipulation of the dry layers with hammer and sandpaper is reminiscent of sculptural processes. A few strikes produce a rough break, the edges of which Zurfluh then sands smooth. The sanding is done by hand underwater, a technique that provides much more nuanced and controlled results than those obtained by mechanical means. It could be said that Zurfluh is prospecting, digging down through the layers to the ultimately visible image in a process that is both conceptual and manual, although in some of her paintings Zurfluh again works paint upon the mechanically produced relief. In other words, Zurfluh's style of painting is based on a process of applying and removing paint. Any number of paintings are made to disappearing order to generate a single image, whose meaning communicates itself to viewers through their experience of process behind the work's creation as well as the tension between calculation and chance. Each work contains a great number of other potential paintings, parts of which can be seen through the layers or dovetail either on the surface or within the painting. The final, visible result is a snapshot of precisely controlled erosion of layered complexity and vitality. The visual and the material enter into a gripping dialogue. What at first appears to be a colourful picture-puzzle on a flat surface turns out on closer inspection to be an actual spatial scenario. The eye's disillusionment and the realization of the sculptural paint's true consistency both conspire to offer a lesson perception. Transparency emerges – not only in terms of the material reality underlying visual experience, but also as it relates to the act of perception as a spatiotemporal process.

Even if at first glance her paintings may appear to follow the principles of informal art or experiment with biomorphic surrealism, there is no trace of the neo-Romantic or the psychological to be found. Instead, her paintings refer to historical modernity whose illusionism is met with disillusion and whose traditions are playfully broken by references to conceptual and neo-avant-garde paradigms.

(Rainer Fuchs „Navigational Notes“ Farbtagebuch, 2014 Christina Zurfluh)



MARIO MAURONER CONTEMPORARY ART SALZBURG



Christina Zurfluh
White for white, 2020 - 2021
Acryl auf Leinwand auf Hartfaserplatte
190 x 180 cm