

(Press text)

## "blink sphere" Christiane Feser • Sebastian Kuhn

Opening: Wednesday, June 6th, 2012, at 7 pm

Duration: June 7th – August 26th, 2012

The exhibition „blink sphere“ confronts the photographs and photo objects by Christiane Feser with the sculptures by Sebastian Kuhn. Both artists research on work-in-process via construction and deconstruction in their own media.



It is hard to pin down **Christiane Feser's** (\*1977, Würzburg) work to a specific style, a certain subject matter or a technique. And yet a look into her various series shows a recurring interest into the foundations of Photography: The inevitable reduction of three-dimensionality onto a two-dimensional sheet of paper and thus the impaired reproduction of the experienced reality in terms of the medium of photography.

With her Constructions, Feser explores through analogue means the basic conditions of the photographic medium. Her subjects of paper are build primarily for the purpose of the photograph. The prints of these spatial premises are then turned into plastic compositions which are further photographed and re-organized. An interplay between production and reproduction occurs, blurring the meaning between an original and a copy. Feser layers three-dimensional and two-dimensional images of three-dimensional objects, making the manufacturing process visible, and clearly indicating the different stages of the work.

Works are on the one hand photographs as end products and on the other end the objects themselves, which were created for the photographs and designed for the camera. Feser explores her three-dimensional compositions of paper photographically, representing space in two-dimensional space, but leaves them also to act as independent and unique works. Thus, both the photographic compositions as well as the compositions of paper are treated as originals.

Feser manipulates her constructions in different ways. But they always integrate the character of the process and the nature of the medium in their end product. Dust, reflections, failed prints and different image resolutions are testimony to time and effort that something actually happened before, a genuineness, a form of captured reality, which has been layered transparently. The capture of time, one of the fascinations of photography, becomes a fulfilment here. What would lead to a stronger three-dimensionality of sculpture, leads in the medium of photography to a more diffuse product that seems to evade objectivity. Photographs translate space into surface. By overlapping the various stages increasingly complex images arise. With the Construction series Feser creates artistic originality.

(Anna Feldhaus)



**Sebastian Kuhn** (\*1977, Krumbach) uses familiar elements, often part of everyday commodities, in order to build his sculptures. Nevertheless, they appear as if not from this world. There is something, in the widest sense of the word, phantasmagorical about them. Kuhn moves, transforms, transfers and exchanges them. He refers repeatedly to the well-known and accomplishes a narrow path between recognition and alienation. Hard, brittle materials such as acrylic glass are made to look like slightly flexible materials, the same way Kuhn's mirrors generate confusion over the perception of space and time. Kuhn plays with the expectations of the viewer in order to challenge them. Effect and the nature of materiality can be very different. Materiality, physicality, appearance and reality are thus called into question. Space and time, function and illusion are no longer fixed for Kuhn.

Kuhn's sculptures and installations demonstrate that perception and reality do not necessarily correspond. His sculptural and fictional experiences encourage the viewer to question the reality we take for granted and to take a closer look into our familiar horizon. His sculptures invite the viewer to walk around, to consider it from all sides. Inevitably untrained viewing habits and learned truths come to sway. The viewer is integrated and activated.

Although Kuhn's works appear like foreign bodies and overturn well-known laws, they are in themselves balanced. Each part has a counterpart, each surface a condition, each colour a contrast. Kuhn creates harmony and dynamic at the same time. On the level of meaning Kuhn virtuously returns to a broad cultural knowledge, an eclectic use of art history, literature and film. The titles of his work arouse in the viewer additional associations. Selectively combined and revitalized, he echoes the history of art and makes little poetic ignitions (Max Ernst) act within new compositions. Kuhn dominates the gamut of variation and uses once well-known never-been-there. He allows being at ease with the material, dynamics, proportion, line and gesture and has been focussing on his opponent, taking the viewer, in the tradition of modernism, right into the picture. Kuhn's wall objects, installations and sculptures are complex reference systems, which the viewer is always to think seriously about. The viewer plays a crucial role in this system.

Despite or perhaps because of an expanded notion of sculpture Kuhn thus shows to be linked to the very foundations of classical design tradition. He creates a new artificial world from old ingredients which works according to his rules but can be interpreted individually. (Anna Feldhaus)

**Opening hours:**

Tu - Fr: 11 am – 6 pm  
Sa: 11 am – 2 pm  
& by appointment