

(Press release)

## **Johannes Wald - „Replacement Characters“**

Opening

## **Yves Netzhammer „Möbel der Proportionen“**

Film - and Book Presentation

Opening: Friday 27<sup>th</sup> of February, 19 Uhr

Duration: February 27<sup>th</sup> through April 18<sup>th</sup>, 2009

Since its establishment, the Gallery Anita Beckers has been concerned about the sponsorship of young and interesting talent.

**Johannes Wald** (\* 1980) belongs to this generation of young artists. His works are always aggressive and lively; his subversive attitude touches with youthful lightness essential questions about the conditions of artistic practice.

**Yves Netzhammer** (\*1970) on his turn, belongs to the most successful artists from the younger generation in media art. His computer-generated installations, films and graphic designs have been exhibited in museums and galleries around the world. With the title „Furniture of Proportions“, Yves Netzhammer presented a large sculptural installation with three video projections at the San Francisco Museum of Modern Art last year. The film now being shown at the gallery resulted from and is based upon this installation.

### **Johannes Wald „Replacement Characters“ (Text by Ludwig Seyfarth)**



Behind the concept which Johannes Wald pursues with his work since the summer of 2008, and here to be seen in the exhibition, lies the maxim “the end-result is irrelevant for the arts”.

„Which have originated“ is in fact an erroneous expression, as these works are not finished products, but much rather works which are progressively subjected to alterations.

The most immediate visualization of preliminaryity is represented by the untitled frames which Wald himself characterizes as „placeholders“ for future sculptures. These wooden and steel constructions resembling field easels or field stools can be reassembled in different ways, whereas the material covering them can assume variable forms. As a result, the frames never maintain a fixed appearance for a long period of time.

The metal ingots of the series „Still Untitled“ are to a certain extent formless as well, as they can be rearranged by collectors and curators according to their respective tastes, or they can be smelted by other artists or Wald himself to evolve into new creations.

Other works do indeed possess a finished form, such as, for example, the shape of a recumbent figure. Made of clay, these works must be kept moist with wet towels in order to preserve the possibility of continually being shaped. Should the clay dry out, this would be considered a destruction of the artwork.

The criteria of a finished and perfected work of art are perhaps best fulfilled by the relieves and mobiles, which – as Wald expresses it – do not refer beyond themselves through the mere revelation of their genus-specific features.

**Yves Netzhammer „Furniture of Proportions“, 2008 (Film, 28:03 Min.)**



In his films, Yves Netzhammer has developed an entirely personal visual language and visual aesthetic. His pictures are characterized by a 'technoid artificiality'. The human shape is faceless and without individual features, they are virtually calculated bodies which move slowly and in an awkward manner. Nonetheless, their actions and deeds immediately evoke associations and trigger emotions in the viewer.

The film „Furniture of Proportions“ consists of separate film sequences of varying length. The dramatic composition of the film does not correspond to any text-oriented, and thus, goal-oriented narrative structure. It is not exactly the storyline from a feature film, in any event. The sequential order of the scenes is much more similar to the circular patterns of our cognitive world. Thoughts traverse our minds, one throws some of them out now and then, only to retrieve them later and deepen them. In the „Furniture of Proportions“, disjunctive narrative structures evolve in this way, which draw the viewer into the film and repeatedly arouse curiosity in him/her, thus revealing the central themes of the film in an artistic manner.

In the end, the more polished scenes contribute less to actually communicating the existential theme of the film. By means of empathetic, cascading visual impressions, Yves Netzhammer attempts to make the restless feeling for the 'difference to the other' a subject of artistic discourse.



Within the context of the exhibition, the newly published artist's book by Yves Netzhammer will be presented to the public. Published by Hatje Cantz, this comprehensive illustrative and textual material documents all Yves Netzhammer's major projects.

The artist's book is also available at the Gallery for EURO 50.00.

**Opening hours:**

Tue - Fri: 11 am – 18 pm o'clock

Sa: 11 am – 14 pm o'clock

And by appointment