

## **INSTRUMENTAL**

**Tanya V. Abelson**

### **Opening**

Wednesday, June 8<sup>th</sup>, 2022, 6 – 9 PM

### **Exhibition duration**

June 9<sup>th</sup> – July 23<sup>rd</sup>, 2022

We are pleased to present Tanya V. Abelson's first solo exhibition at the gallery. We cordially invite you to the opening on June, 8<sup>th</sup>, 2022 from 6 to 9 pm accompanied by a live concert at 8 pm with musicians Max Murray on "Serpent" and Giovanni Sortino on "Drums".

Tanya V. Abelson's work emerges from the engagement and experimentation with the material. The artist combines raw materials such as paraffin, rubber, steel and leather - natural, partly untreated materials that have specific properties even in their rawest form - with products from industrial production, such as car tires, sports balls or a sleeping bag. The original rawness of the materials is deliberately retained in order to achieve a balance of contrast. The artist explores fields of tension not only with unusual combinations of materials, but also with the idiosyncratic way in which they are joined. Through lacing and deformation, the flexibility but also the resistance inherent in the materials are emphasized. With great sensitivity, the harmony and dissonance of opposites maintain a balance. Thus, Abelsons works are hard, rigid and artificial, but also organic, flexible, tender and immensely sensual.

By turning the membrane of sports balls inside out, the artist chooses to bring to light the scars of the material hidden behind a uniformly smooth surface – as if the balls were representatives of a body that is internally vulnerable. The structures seem all the more fragile when one sees the pressure that the straps exert on the organic balls, cutting into the flesh like a muzzle. Whether as a protective second skin in which one feels safe and secure or as an oppressive straitjacket, the artist thematizes principles of a contemporary corporeality.

For the current exhibition, Abelson has explored the wax-like properties of paraffin – a material that is constantly changing and aging and can always be transformed into new shapes. The state we see exists only in the here and now, with no guarantee of permanence. The result is a non-finito, massive and ephemeral at the same time – a fossil of an artificial archaeology.

Like a nomad in our industrialized society, the artist tries to trace archaic basic principles of being human with highly developed materials and an austere aesthetic. Music in the form of rhythmically generated sounds is a very elementary part of these archaic principles. Visually, the artist's sculptures create resonances that unfold acoustically in performative concerts. As if the sound of our time had to be generated from the typical products of our present, Abelson experiments with the sound of plastics and rubber.

Tanya V. Abelson graduated from the Städelschule in Frankfurt in 2018 as a master student of Douglas Gordon.

Exhibitions (selection)

Xanandú! Graduation show - Universidad Torcuato Di Tella, Buenos Aires; Immer noch allein, Karriereseife? After the Butcher, Berlin; Invasión Berlin, Pony Royal, Berlin; NIPS. Non-Identical Partners. A One Night Performance, Berlin; Kitchen Show #1 – Filmküche, Städelschule, Frankfurt am Main; Eterno Work in Progress, Cinema Olido, Sao Paulo; Self Bites Self, Kunstverein Göttingen. Göttingen Sinkhole, Tor Art Space, Frankfurt am Main; Sol de Noche, Zmud projects, Buenos Aires; Candy Show, Graw Böckler Garage, Berlin; And This is Us - Junge Kunst aus Frankfurt. Frankfurter Kunstverein, Frankfurt am Main; (Un-) Real E-state, 3HD Festival, Berlin; Silver Glaze, Nassauischer Kunstverein Wiesbaden, Wiesbaden; Edible, Graf von Westphalen, Frankfurt am Main; The World Is Not Enough, Adalberstr. 9, Berlin and Gravity, HaL Hofskulptur #5, Haus am Lützowplatz, Berlin.