



1 Thomas Grötz
Botschaft II, 2014
 oil on canvas
 24 x 30 cm

Orient - Okzident, 2014
 oil on canvas
 30 x 24 cm

Leb wohl, 2012
 oil on canvas
 24 x 30 cm

2 Hanako Geierhos
Elements, 2011
 leather, foam, wood, steel
 dimensions variable

3 Sabine Bokelberg
 o.T., #Li50, 2015
 Masking tape, acrylic on canvas
 180 x 140 cm

4 Marie von Heyl
L.M.F.A.O., 2014
 dimensions variable
 HD video loop

5 Anke Völk
Überwurf I, 2011/15
 different papers, acrylic, pigment,
 glue, aluminium, wood
 121 x 74 x 78 cm

6 Finbar Ward
Flat pack matter, 2015
 Oil, gloss, graphite, crayon, oil stick,
 wood, linen, canvas, concrete wash,
 nails, staples
 156 x 66 x 51 cm

7 Dominic Kennedy
Insight, 2015
 Oil paint, Oil Stick, Crayon,
 Pencil, Felt and Pins on Canvas
 210 x 160 cm

8 Alana Lake
Work 2 & 3
The Failed Rorschach Ink
Blot Test Series, 2015
 28,5 x 26 cm
 C-Type Print and Ink

9 Simon Mullan
Ambiguus, 2012
 Video / 02:05min / HD / Loop
 Camera: Julian Mullan
 Sound: Theodore Trottnet,
 Simon Mullan

10 Michaela Zimmer
150701, 2015
 lacquer, acrylic, spray-paint, foil on
 canvas
 150 x 100 cm

11 Michael Schultze
 Untitled (some oranges and two
 supportive elements), 2015
 box, plaster, photography
 on barium paper
 dimensions variable

12 Kes Richardson
The Gardener (VG6), 2015
 Acrylic on canvas
 190 x 160 cm



»Garten a.V.«

Alana Lake • Anke Völk • Simon Mullan • Dominic Kennedy
Sabine Bokelberg • Hanako Geierhos • Thomas Grötz
Michael Schultze • Kes Richardson • Marie von Heyl
Michaela Zimmer • Finbar Ward

Opening Fr 4 Sept 7 pm

5 – 6 Sept 2015

Sa 2 – 9 pm

So 12 – 6 pm

frontviews temporary at
Kunstquartier Bethanien
Mariannenplatz 2
10997 Berlin

(030) 99251438

Gardeners nurture ties

The referential new sprouts wild blossoms and barbecues are held in summer.

Ça ira!

Old doctrines are hanging from lampposts and straight on is to the wide side.

The initial idea for this show developed during an artist talk at a collection in Berlin, that focused on the illustration of nature in painting.

Meanwhile artists from London and Berlin were exchanging ideas concerning degrees of abstraction alongside an interest in gardens and gardeners.

In **Sabine Bokelberg's** works the gaze of the viewer stumbles repeatedly because succession, material, order and speed of the means applied are counterintuitively twisted and entangled. Disturbances like this interrupt the alleged order of things for a moment — a process that Bokelberg calls ‘visual stumbling’. Sabine Bokelberg's work draws from the tension that builds up when the anticipation of something is not congruent with what is actually taking place.

Hanako Geierhos explores art as an instrument of communication and a platform for articulation of sensory experience, different forms of communication, social interaction and individual/collective perception of space. Geierhos's underlying concern is to make systemic and constructivist features of social interaction observable by focusing on the courses of processes, emergent aesthetic manifestations and interdisciplinary thought and action. In order to open up communication paths or to investigate communication at all, she incorporates objects, props, some of which are manufactured, some adapted, and participative sculptures into her work. Here Geierhos is interested in the

Everybody agreed that trees are difficult to paint the wrong way, since the growth of branches always looks awkward.

The title “Garten a.V” refers to a certain kind of allotment, the “Gartenkolonie”, that was popular in Germany at the beginning of the 20th century, and still exists in various forms.

12 artists from London and Berlin will show work that has been made or selected to either evoke a certain notion of garden or trigger memories of visual or theoretical ideas of nature. Located at the project space at Kunstquartier Bethanien in the late summer of 2015 the show will offer an opportunity to take a stroll in a postmodern garden.

relationship between art and society and the question of how and if objects that have been made for an art context can function in public space.

The paintings of **Thomas Grötz** are determined by a polar tension that manifests itself in form of contrasting motives: concrete spaces or chambers indicating a narrowing, encapsulation and concentration are opposed by landscapes that hint at an openness, plainness or suggest the subject of getting lost in “outer” nature. Beyond the actual topographic and historical significance of these spaces, what is represented aims at something that can be described as the metaphorical realm. Parallel to his preoccupation with such existential givens the artist understands his work as a comment on the properties immanent to artistic practices such as proportion, form, material and colour.

Marie von Heyl's L.M.F.A.O.is an installational video piece that runs on a loop. On display is an image of the Mona Lisa with a moustache, a classic of art history. Seemingly a still image (around

1 min nothing happens at all) it reveals itself as a moving image piece the moment the moustache starts moving and crawls out of the shot — in reality the moustache is not a moustache but a hairy caterpillar. The title is Internet-slang for “Laughing My Fucking Ass Off” and puns on the original title of Duchamps moustached Mona Lisa L.H.O.O.Q..

Marie von Heyl's work draws from the poetic friction and productive misunderstandings that emerge when different models of reality collide, overlap or not quite fit together. Of particular relevance are objects that serve as mediators between different belief systems or carriers of sentimental value, such as cult objects, fetishes, heirlooms and souvenirs. Marie uses drawing, collage, film and text to point at the beautiful, trace the uncanny and tap into the absurd. Her work is a playful dancing around things, characterised by formal richness and alchemic interconnectivity.

Employing a colourful, child-like language, **Kennedy's** paintings consist of playfully drawn marks in crayon and oil paint alongside collaged felt on unprimed canvas. Imaginative subject matter consisting of 'lollipop' trees, heads and plant forms creates a fragile and somewhat fractured narrative, lending the work a curious ambiguity and on some occasions, an unforeseen pathos.

Alana Lake holds an interest in still-life tradition which continues to inform an on-going body of work that, in addition to conventional still life tableaux, includes appropriation of other artist's images, technical experimentation with scanners, the use of home made Claude glasses and camera-less photography. This work not only reflects on the photographic medium as an ultimate act of stilling, but as a medium that can turn its own apparatus in on itself to question its own reality.

Simon Mullan

Ambiguus is X minute film in which the camera glides over a forest, the contours of the landscape adding variation to the seemingly vast, textured canopy. The film is reminiscent of the kind of shots used within Vietnam War movies, but is simultaneously, graceful, beautiful, and bird-like too.

The repetitive electronic soundtrack is similarly, simultaneously gung-ho and meditative. Mullan's films hold the high production values proudly invariably shot on high definition video, they project a purposeful and unembarrassed cinematic quality. Yet the underlying transgressive nature the continual flip between the dominant subject and the victim to the work also questions this formal finish. The Video-installations positioning on the floor in a 45 angle is to underline the vertigo effect of the shot. Video: Simon Mullan, Camera: Julian Mullan, Sound: Theodore Trottnr & Simon Mullan

Kes Richardson continues his ongoing series of Gardener paintings. The most recent works pay homage to a painting of the same title by Van Gogh rendering the figure in simplified geometric forms with a palette inspired by the striking attire of the original sitter. Richardson also employs reoccurring motifs of chance, growth and luck to consume and dematerialise the subject and activate the picture plane. He sees the role of the gardener as a shaman of sorts, as both a conduit to the past and link between man and nature.

The painter **Anke Völk** does not merely work on the texture of her surfaces, she actually creates them anew, building them up out of layers piled on top of each other. Even if the shapes these

layers take are determined by chance, in Anke Völk's system they become steps leading into new visual terrain. As the various alternatives are played out one by one, the pictorial options are progressively reduced. Various gestures are established, superimposed, added, and, in the latest works, transformed into a heady, sensuous presence – an exuberant opulence. In “Überwurf” (2011), minimalist gestures assume an almost operatic quality, unfolding on a three-dimensional stage to create an impact of proportions. Her works are charged with a controlled intensity that speaks of seduction and desire, in which what is depicted and the media used in creating it coalesce into an indissoluble whole, like an organism that is continually regenerating and transforming itself, forever in motion. (from the Text „Spinning Straw into Gold – Strategies of Transformation in the Work of Anke Völk“ by Klaus Merkel 2012)

Finbar Ward

“There is something death like about a finished painting”

Philip Guston

The constructions Ward produces are born primarily out of the language of painting; the idea of a picture found or caught out during a deferral of closure is what determines the works identity. The act, and the often destructive erasure thereafter a subject in itself, the physical residue of which ultimately dictates the integrity of each work.

An ongoing tussle between a paintings undoing and the conflicting attempts towards the notion of a grand conclusion has evolved to personify Ward's approach to painting. Recent works hope to embody, in both a material and allegorical sense, a kind of inherent futility in their half licensed display of failure. Stretchers and stray timbers are stacked, packed and compressed in forms and motifs that allude to the minimalist tradition, albeit a flatpack incarnation. When shown the paintings become elevated and momentarily preserved in a state of pretend completion, but this debris of production can often find itself rendered further through processes of reassembly and transformation, in order to dramatise and, ultimately, test the potential of painting, Anxieties regarding the validity and status of painting and furthermore, certain fears regarding their finitude have become a driving force in defining the motive behind the work. It's a venture centred in keeping one looking, and subverting this 'death' like state of the 'finished' painting.

Michaela Zimmer's paintings bring the body forward as an argument. This is not necessarily visible at first, but it is palpable, because the format and interior structure of the canvases are based on the artist's height and reach. Thus a performative space is portrayed which corresponds directly with each viewer, since like Le Corbusier's Modulor, it takes man as the measure. If one engages with it, not only does a fusion of pictorial and actual space occur, the painting support and the picture also become one. For lack of a fixed source of light in the picture, the distance collapses which separates the viewer from the site of the visual experience. Instead, there is an infinite succession of reflections in a countless number of paint layers.

What is specific about these canvases, characterised by a virtually incorporeal, floating chromatic space, is the fourth dimension inscribed within them; time manifested as traces of the performative between the multi-tiered, fragmented layers. (Susanne Prinz)