

Space - Rhythm – Structure

Christian Eder, Joachim Lothar Gartner, Lui Janele und Thomas Kröswang

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Christian Eder's latest works take a fundamental look at the potentials of color and sensory perception, as well as at the limits of traditional painting. The interplay allows the contrasts between color and non-color, area and line, shape and shapelessness to develop into dynamic picture arrangements, mostly in a square format.

Alternating stripes of thinly applied paint dissect the image into horizontal and vertical sectors, maintaining its fragile equilibrium with a rastered structure. Diagonal lines contrast this, piercing the fine balance of the painting. These strong lines of color take no account of the boundaries of the canvas. Edges are nonchalantly ignored and the color seems to expand smoothly onto the white walls, where it proceeds to develop a visual life of its own.

Having gone through a long process of concentration, assessment, and testing of colors and visual effects, the juxtaposition of the narrow lines, bands, and stripes of color has now been intensified. However, it is not the lines of paint themselves that move, but the human eye that is stimulated into constant motion. The colors vibrate. The observer is invited to delve into the interactions of space, rhythm, texture, and color and to contemplate their own perceptions.

Joachim Lothar Gartner has developed an image syntax that allows him to create art in a class of its own, which can be placed somewhere between pure painting, drawing, and graphic design.

The elements of that make up this artistic language are rasters, color fields, and stamping, combined with a purposefully limited selection of colors and production techniques. Gartner's works are made using rubber mats, pattern rollers and industrial primer paint.

Implementing few, yet precise, lines and surfaces, the artist organizes the image space to create a tension and dialogue between the actually painted areas and the suggestion of spatial situations. Different shades and hues, changes of direction, densification, and dissolution all merge to form the underlying pictorial structure of these works of art.

With his sculptures, or spatial paintings, Joachim Lothar Gartner leaves the basic principles of visual organization and composition behind: the picture is no longer a representation but an actual thing, an object. The principle of delimitation, the visual dissolution of the painting's edges that occurs in the *Transforming Objects* series undergoes an additional intensification through its incorporation of, for example, hexagonal forms. The visual perception of these works oscillates between two- and three- dimensionality, addressing the phenomenon of imaginary pictorial space.

Lui Janeles These selected works from the series *Organic – Paint Like You Never Knew How To Paint* and *The Blindfold Variations* explore the notion of tracing an inner canon of the non-verbalizable, revealing allegorical images of the *Conditio Humana*. Physicality has always been the central theme of my work. An inner battle zone. Through these two series, I wish to show that a painting can never stand for itself alone, but is instead an independent character with the ability to reproduce.

Thomas Kröswangs leitmotif can accurately be described with the following sentence by Cees Noteboom, “If you don’t know where you’re going, speed doesn’t really matter.”

The traveler comprehends movement as a shift of a center that continuously carries its own limits around, making them only barely permeable. The jump over one’s own shadow that it takes to infiltrate a magical world is only successful in the rarest of cases. In other words: As much as the traveler moves, he will only meet himself, yet never arrive at his self.

Like boats, our hopes and desires drift towards the horizon, a symbol for setting sail to new shores. Every person tries to steer their boat in their own personal direction, a direction determined autonomously and not by someone else. Every attempt made is worth the effort.