

Paul Czerlitzki – Irene Schubiger
Painting – Sculpture – Object

25.5 – 30.6.2012

Opening: Thursday 24 May 2012, 6 pm

The double exhibition of works by Paul Czerlitzki (born 1986, PL/DE) and Irene Schubiger (born 1948, CH) highlights artistic approaches which, through their handling of materials, open up two very different worlds. The result are fascinating and challenging views of what today seem to be the classical disciplines of painting, sculpture and object.

Czerlitzki focuses on painting and its physical components. He disassembles painting into its material and ideal elements, twisting and turning it in both the concrete and the metaphorical sense, and thereby revealing ever new and surprising views of the medium. Schubiger's working method is characterised by a playful-experimental handling of the most diverse materials, leading to works whose sensual aura directly moves the viewer.

"I believe that, at worst, painting is merely a word the appearance of which is just incidentally circumscribed in images," says Czerlitzki. The artist has therefore selected a methodological process with which he can repeatedly renegotiate, discover and critically examine painting's material preconditions, i.e., the frame, the canvas and paint, and the objective, namely, to produce a (panel) painting. He dismantles existing orders by using the canvas as a membrane through which to apply or press colours. He also positions the canvas in relation to the space, as in an installation, or else removes it from the frame and mounts it again slightly off. Although the artistic gestures often seem surprisingly simple or obvious, they have a complex intellectual and visual potential and enable the viewers, indeed almost force them, to perceive the works in a decelerated and differentiated way.

Schubiger's objects and sculptures often recall bodily forms or commonplace household items. This artist works with the classical criteria of these genres, volume, surface and scale, which

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Raum für aktuelle Kunst GmbH

Junkerngasse 14
Postfach 586
CH-3000 Bern 8
Tel +41 (0)31 311 97 04
Fax +41 (0)31 311 97 05

Susanne Friedli
Elisabeth Gerber
info@annex14.com

Öffnungszeiten:
Mi-Fr 14-18h
Sa 12-16h
oder nach Vereinbarung

www.annex14.com

she shifts and transforms in their relation to reality, thereby gaining new scope for herself. Her handling of her materials, which include paint, is marked moreover by an undaunted openness and a delight in experimentation. In her new works, a black glossy latex surface makes the sculptures and objects, such as the "hoses" hanging on the wall, look not only like autonomous forms, but also like extra-long, slightly perverse legs.

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