annex
14

Paul Czerlitzki
'Delay'

24.11.2018 - 9.2.2019

annex14 | Raum für aktuelle Kunst
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Opening hours: Tu-Fr 12-18h, Sa 11-17h, or by appointment

Paul Czerlitzki, *Delay*, Installation view, annex14, 2018

Paul Czerlitzki, *Delay*, Installation view, annex14, 2018

Paul Czerlitzki
Fleshout (1), 2018
glue, acrylic gel on canvas, 200 x 110 cm

Paul Czerlitzki
Fleshout (2), 2018
glue, acrylic gel on canvas, 200 x 110 cm

Paul Czerlitzki
Fleshout, 2018
glue, acrylic gel on canvas, 45 x 45 cm

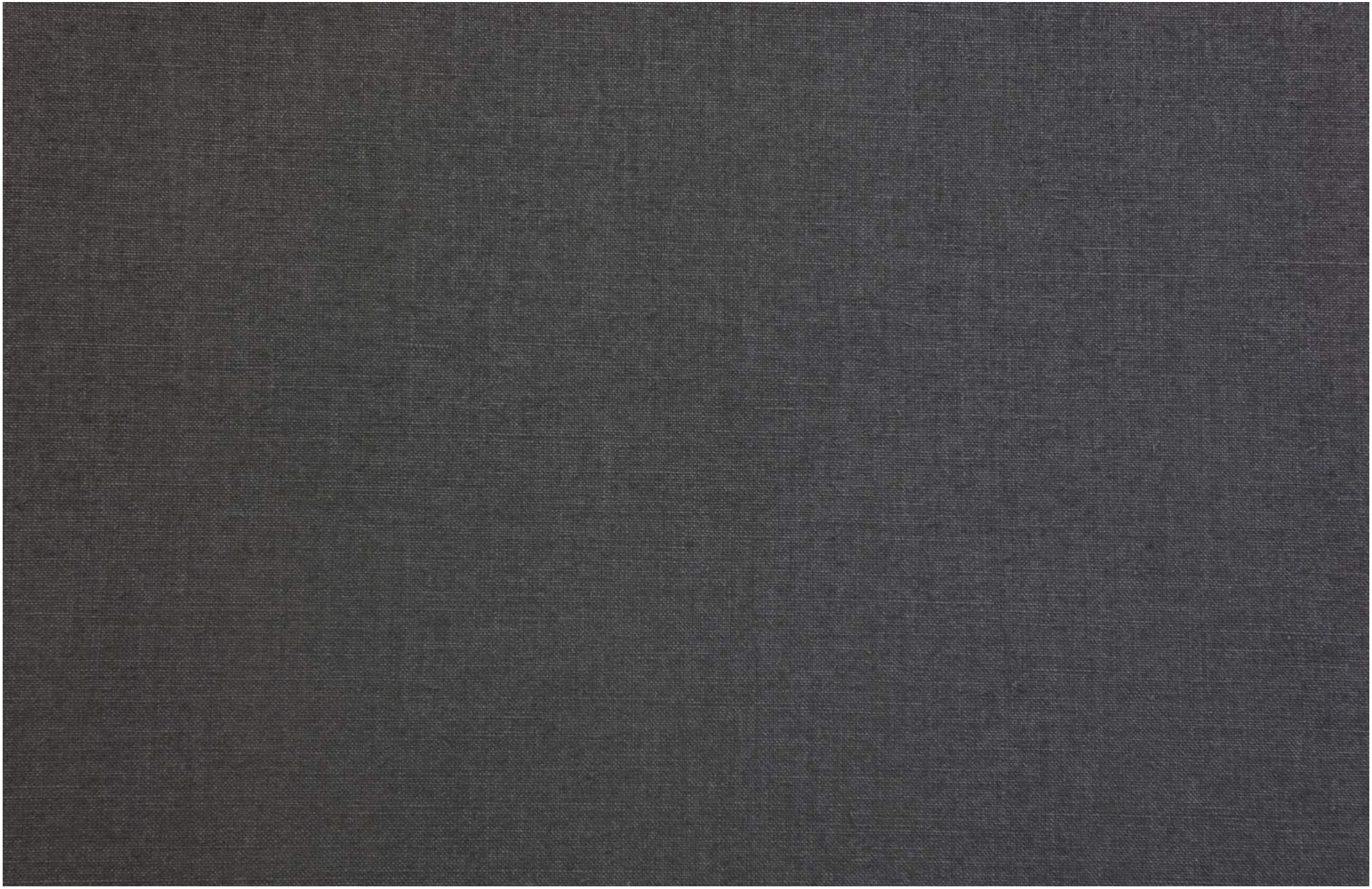
Paul Czerlitzki
Fleshout, 2018
glue, acrylic gel on canvas, 30 x 30 cm

Paul Czerlitzki, *Delay*, Installation view, annex14, 2018

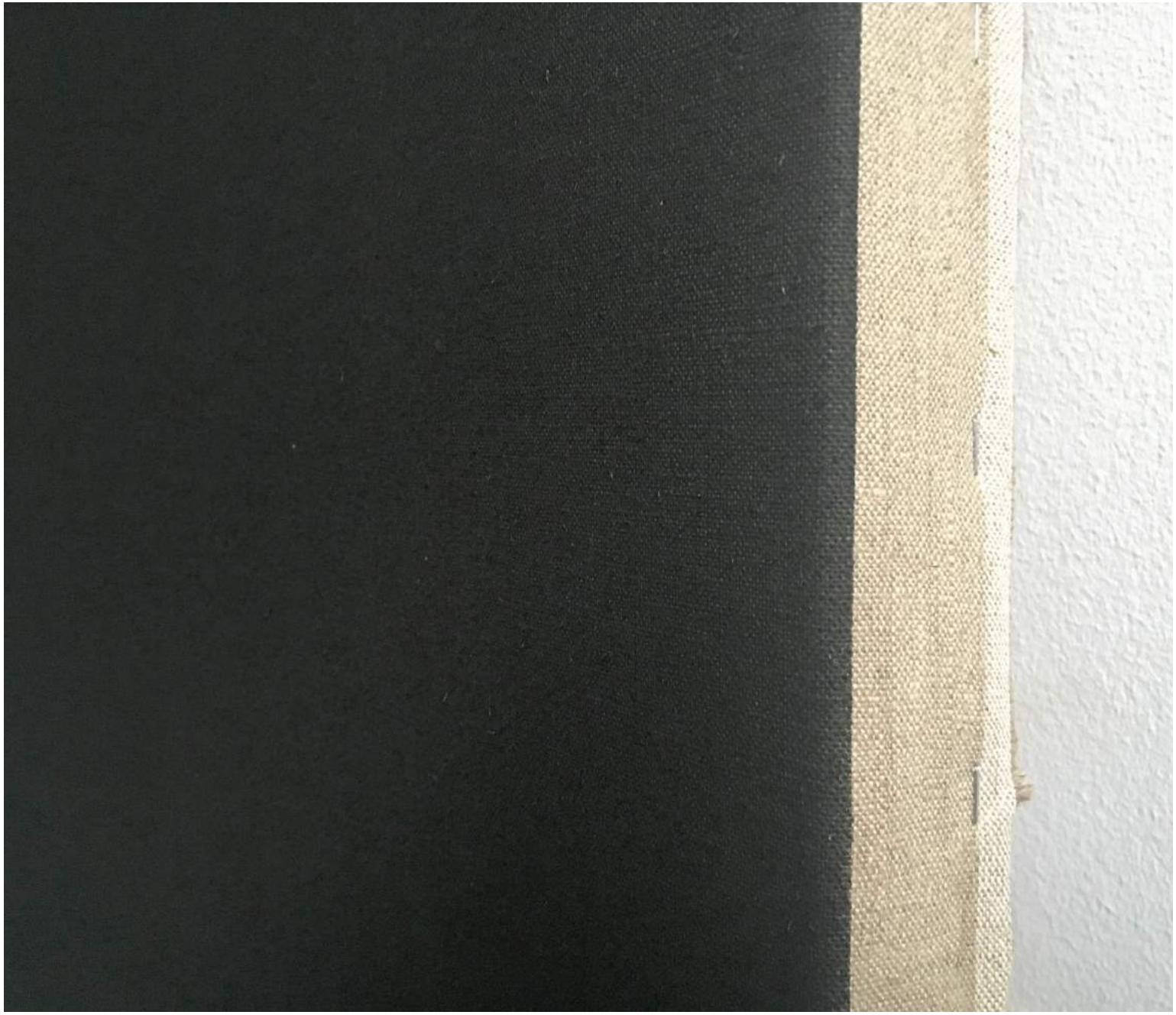
Paul Czerlitzki, *Delay*, Installation view, annex14, 2018

Paul Czerlitzki
Untitled (1), 2018
acrylic on canvas, 210 x 190 cm

Paul Czerlitzki
Untitled (Delay), 2018
acrylic on canvas, 210 x 190 cm

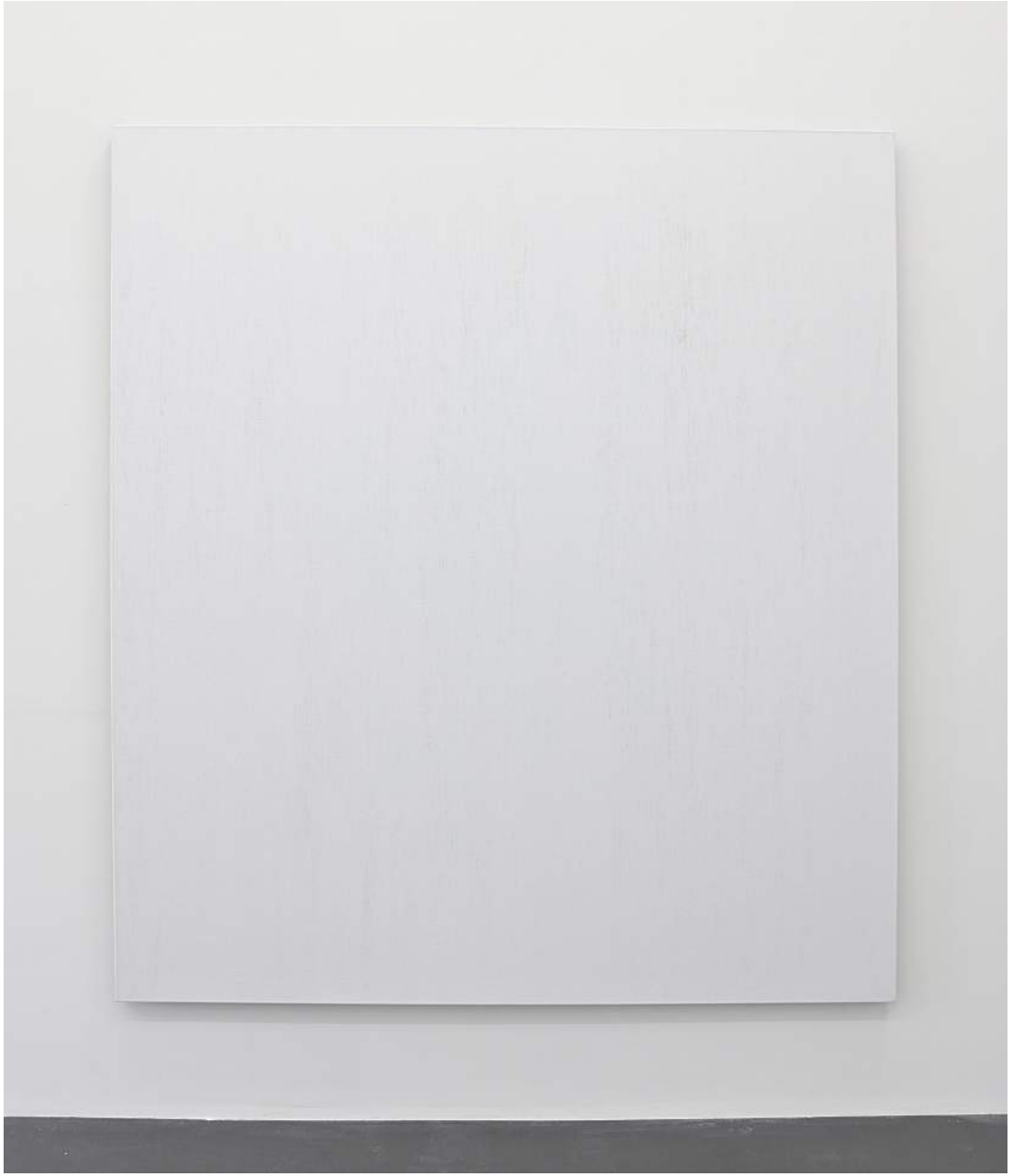


Paul Czerlitzki
Untitled (Delay), 2018, Detail



Paul Czerlitzki
Untitled (Delay), 2018, Detail

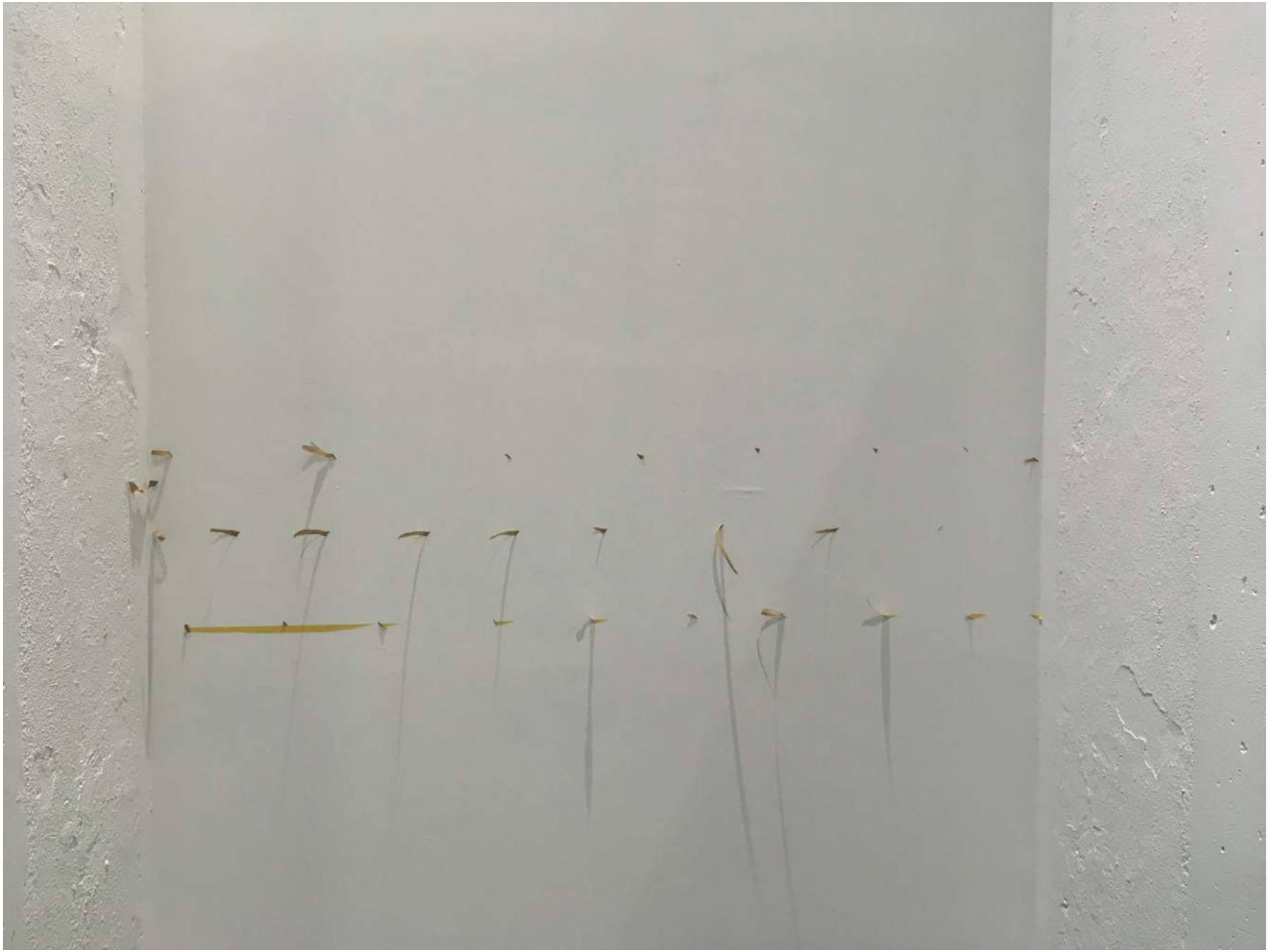
Paul Czerlitzki
Untitled (3), 2018
acrylic on canvas, 210 x 190 cm



Paul Czerlitzki
Untitled (2), 2018
acrylic on canvas, 210 x 190 cm

Paul Czerlitzki
Untitled (2), 2018, Detail

Paul Czerlitzki, *Delay*, Installation view, annex14, 2018



Paul Czerlitzki, *Delay*, Installation view, annex14, 2018

Paul Czerlitzki – “DELAY”
24.11.2018 – 9.2.2019, Opening: 23.11.2018, 6pm

Paul Czerlitzki belongs to the young generation of post-medium artists who in an almost surgical way have been engaged in redefining painting’s ontological status and its afterlife. His monochromatic canvases remind quasi-ancient statues, anti-monuments carved in stone, solid but vulnerable, fragmentary though autonomous, leaning against the wall like witnesses of heroic times long past. Their wrinkled surfaces simulate the inevitable aging and ephemerality; in other cases, they dazzle with the polished grayness of what once acted as the sublime white of the nonrepresentational. Seemingly contradictory methods of reducing/erasing on the one hand, and accumulating/amassing on the other balance the artist’s interest in excess and a void of the visual. Nothing is more fragile than the surface, chants Deleuze while architecturing the habitat of the logic of sense. Plain Superficiality is the character of a speech, he echoes after Carroll. Flatness governs the pictorial field of Czerlitzki’s skin-like tableaux, performances of surface tensions. The deepest is the skin, as Deleuze articulates the paradox of pure becoming, composed of reversals that elude the present and question fixed identities. Czerlitzki’s paintings are ruins in reverse, documents of silent temporalities and memories in suspense.
With his new exhibition at Annex14, the artist further develops this self-reflection, focusing on the emancipation of painterly process and the essence of the pictorial. Entitled DELAY, Czerlitzki’s immersive installation of painting’s corporeality references Marcel Duchamp’s groundbreaking oeuvre of The Bride Stripped Bare by Her Bachelors, Even (1915-23), subtitled „Delay in Glass“ („Retard en Verre “). Known as The Large Glass, Duchamp’s enigmatic work attests to the artist’s continued effort to abandon painting and move beyond the pictorial conventions. The notion of delay is perceived by Duchamp as a way of holding both painting and the pictorial at bay. Considered a strategy of postponement which redefines the medium itself in terms of a deferral, it is a passage that slows down the pictorial becoming of painting. Use “delay” instead of picture or painting, Duchamp advises, while advocating a transitional activity, composed of a sequence of interactions, suspended in time, intersecting, “indecisive reunion”.
In DELAY Paul Czerlitzky appears as an archeologist of painting: his processual installation mimics an excavation site and provides an insight to a breathing space of a painterly labour. Here it is: a painting stripped bare, Duchampian machine célibataire, seducing its viewer/voyeur, in all its nakedness, shame and intentional incompleteness. An act of “delay” engineers a vivisection-like process of de-layer-ing: slicing through and across the matter, undressing layer by layer, dis-covering skin off the skin, a mise-en-scène of reality which, following Serres, is imagined as veiled. The veil must be considered as a mixture of hard and soft: object, still, sign, already; sign, still, object, already. Still, not yet, already, as if… A painting is exercised as a situation which leads towards the painting, while the routine of exhibition making is challenged by reversed order and identity masquerade of a gallery site (a phantom of a studio? a white cube as a palimpsest cliché?). A displacement serves as a temporary method to postpone decision making and symbolic marking of a new life to come. Czerlitzki’s DELAY is a melancholic endeavor: simultaneously an act of nonchalance and a slow-motion apology; a gesture of both a withdrawal and a devotion but also an encryption and a revelation; an incessant search for an epiphany in a jaded world of deprived humility.

Adam Budak

Paul Czerlitzki (*1986 in Gdansk, Poland)
Lives and works in Düsseldorf, Germany

EDUCATION
2009-2014 Staatliche Kunstakademie Düsseldorf, Germany master class of Prof. Katharina Grosse

SOLO EXHIBITIONS
2018 „Delay“, annex14, Zürich, Switzerland
„An“, Galerie Konrad Fischer, Düsseldorf, Germany
Svit, Prague, Hungary
„Everything is a copa, of a copy of a copy“, Piktogram, Warsaw, Poland
Kunstverein Heppenheim, Germany
2017 „September“, annex14, Zürich, Switzerland
Salon Kennedy, Frankfurt, Germany
Mélange, Köln, Germany
2016 Materie Malerei, Leopold-Hoesch-Museum & Papiermuseum Düren, Germany
„So Far So Good“, Brand New Gallery, Milan, Italy
„More Time“, Galerie Laurent Godin, Paris, France
2015 Paul Czerlitzki (& Piotr Łakomy), Mélange, Cologne, Germany
„ANNA“, Johann König, Berlin, Germany
2014 Daneben, Parkhaus im Malkasten, Düsseldorf, Germany
„Vor- und Austragen“, Kölnischer Kunstverein, Cologne, Germany
„Doppelzimmer“, Prince of Wales, Munich, Germany
„Roots“, Galerie Laurent Godin, Paris, France
New Positions, Art Cologne, Germany
„#1986“, with Michiel Ceulers, Johann König, Berlin, Germany
2013 Paul Czerlitzki, GDM, Paris, France
„No time to paint“, with Pavel Büchler, annex14, Zürich, Switzerland
2012 „Malerei–Skulptur–Objekt“, with Irene Schubiger, annex14, Bern, Switzerland
2011 „Yourspace“, Kunstverein Leverkusen, Germany

SELECTED GROUP EXHIBITIONS
2018 „Deutschland ist keine Insel“, Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland. Ankäufe von 2012 bis 2016, Bundeskunsthalle Bonn, Germany
„Silver Lakes“, Galerie Kirchgasse, Steckborn, Switzerland
„Neuer Norden Zürich“, Zürich, Switzerland
2017 „ReVision“, Kunstmuseum Bonn, Germany
Marcel Breuer, Paul Czerlitzki, Jana Schröder, Thomas Wachholz, Galerie Natalia Hug, Köln, Germany
W139, Amsterdam
Sammlung Philara in der Spinnerei Leipzig
Sammlung Billarant, Le Silo
2016 Die Erfindung der Abstraktion, Akademie-Galerie, Düsseldorf, Germany
„What about the color pink“, Geukens&De Vil, Antwerpen, Belgium
„Non figurative–un regain d’intérèt“? Centre d’Art Contemporain, Meymac, France
10 Year anniversary exhibition Part II, Galerie Laurent Godin, Paris,
„2|2 France, L‘oeil du collectionneur“ - neuf collections particulières Strasbourgeoises, Musée d‘art moderne et contemporain, Strasbourg, France
2015 Bill Bollinger, Paul Czerlitzki, Erik Lindman, Ariel Schlesinger and Alan Uglow, Bischoff Projects, Frankfurt am Main, Germany
„Artists against Aids“, Bundeskunsthalle Bonn, Germany
„Material“, König Galerie, Berlin, Germany
„Vom Großen und Ganzen“, Sammlung Haus N, Neumünster, Germany
„First Flush“, Bayer Kulturhaus, Leverkusen, Germany
Bischoff Projects, Frankfurt am Main, Germany
„Painting the sky blue“, Mallorca Landings, Palma de Mallorca, Spain
„Substance“, Galerie Laurent Godin, Paris, France
Le Silo, Collection Billarant, Marines, France
2014
„Another Place/another Space/Together“ Quadriennale Düsseldorf, Germany
„abstraktion figuration“, Galerie am kleinen Plan, Celle, Germany
„Weiss. Aspekte einer Farbe in Moderne und Gegenwart“, Museum im Kulturspeicher Würzburg, Germany
„On White“, Gallery Geukens&De Vil, Antwerpen / Knokke, Belgium
„Transgression“, Sammlung Philara, Düsseldorf, Germany
2013 „A Swarm Galloped“, CSW Laboratorium, Warsaw, Poland
„Hippiejump“, Atelier Seb Koberstädt, Düsseldorf, Germany
Exposition de Mariage, Treize, Paris, France
„Ein Blinder Fleck – Die Unbeobachtbarkeit der Welt“, Weltkunstzimmer der Hans-Peter-Zimmer -Stiftung, Düsseldorf, Germany
2012 „Palmyra halt’s Maul ich brauche Deutschland nicht, Deutschland braucht mich“, Kunstwerk Köln, Cologne, Germany
No. 01. Kunstakademie Düsseldorf, McKinsey and Company, Düsseldorf, Germany
Rundgang der Staatlichen Kunstakademie, Düsseldorf, Germany
„Junge Positionen“, Städtische Galerie Villa Zanders, Bergisch Gladbach, Germany
2011 „Schwerebeschleunigung“, Off-Raum, Düsseldorf/Gerresheim, Germany
Paul Czerlitzki vs. Benedikt Gahl/Veit Kowald, Gesellschaft für Streitorientierte Kulturforschung, Düsseldorf, Germany
Rundgang der Staatlichen Kunstakademie, Düsseldorf, Germany

GRANTS & AWARDS
2015 Atelierstipendium Kölnischer Kunstverein, Köln, Germany
Gastatelier FABRIK Burgdorf Stipendium, Switzerland
2013 Cité des Arts, Paris, France
2011 Studienstiftung des Deutschen Volkes, Germany

COLLECTIONS
Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland
Collection Billarant, Le Silo, Marines, France
Kadist Foundation, Paris
Collection Ricard, Paris
Sammlung Philara, Düsseldorf
Sammlung Haus N