

Remembering What Never Existed

30.10. - 18.12.2021



Remembering What Never Existed, Installation View, 2021



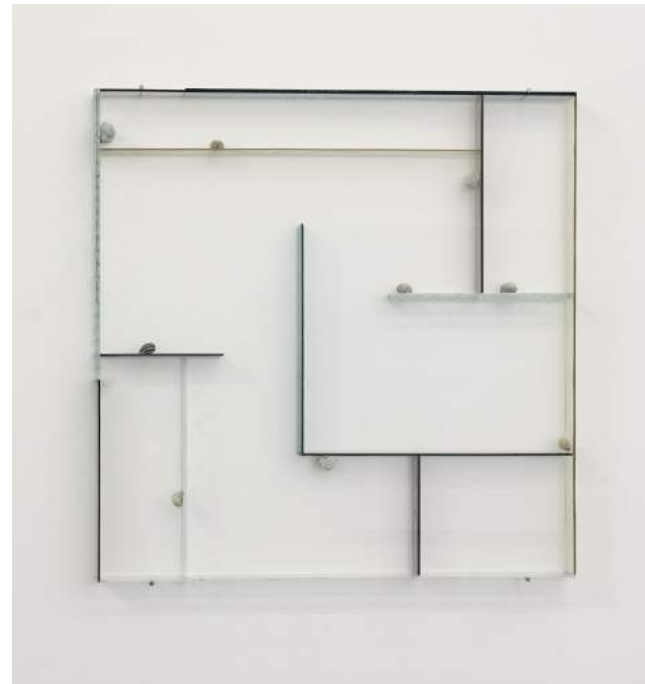
Paul Czerlitzki, *Bye Bye*, 2021
Acrylic on canvas, 160 x 120 cm



Paul Czerlitzki, *ReJay*, 2019
Acrylic on canvas, 60 x 50 cm



Brigham Baker, *No Day, No Night I*, 2021.
various glass, snail shell, cotton string, 47.5 x 37.5 x 3 cm



Brigham Baker, *No Day, No Night II*, 2021.
various glass, snail shell, 51 x 50,5 x 3 cm



Rembering What Never Existed, Installation View, 2021



Michel Budny, *Untitled (from Night Work)*, 2014
wood, paint, blanket. 84 x 75 x 7 cm



Remembering What Never Existed, Installation View, 2021



Aurélien Martin, *Untitled (Bag)*, 2021
Plastic tarpaulin, straps, synthetic cord, aluminium, 60 x 120 cm, Ed. 2



Aurélien Martin, *Untitled (Box)*, 2020
Powder coated steel, plastic, cordura, wood, paint, elastic, 60 x 20 x 20 cm, Ed.5



Remembering what never existed, Installation View, 2021



Ana Roldán, *Prophet (Bold Light)*, 2021
Pigment print on hand made paper (Bütten), 132,5 x 98 cm, Ed.1/2 + 1AP



Pavel Büchler, *This and That*, 2011
rubber ball, cricket ball, Ø ca. 6 cm each, pedestal and plexi



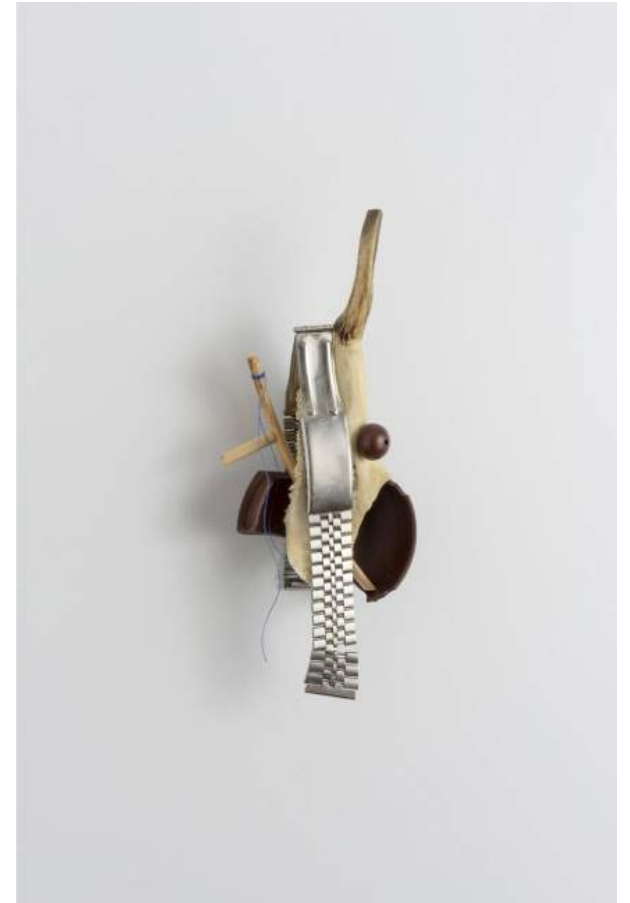
Rembering What Never Existed, Installation View, 2021



David Fesl, *Untitled*, 2021
European spiny lobster antennae (*Palinurus vulgaris*),
6.2 x 17.3 x 5.1 cm



David Fesl, *Untitled*, 2021
Bamboo chopsticks, hair curlers wire, razor blade
5.2 x 20 x 4.2. cm



David Fesl, *Untitled*, 2021
Roe deer horn (*Capreolus capreolus*), stainless watch
6.6 x 16.8 x 3.9 cm

„REMEMBERING WHAT NEVER EXISTED“

With Brigham Baker, Michał Budny, Pavel Bůchler, Paul Czerlitzki, David Fesl, Aurélien Martin, Ana Roldán

The group exhibition "Remembering what never existed" brings together works by artists who "remember" in different ways and whose work awakens very different associations in the viewers.

Works of art are often based on memories of something experienced or felt – be it related to the private sphere or perhaps to the wealth of experiences gained in the artistic context. Even if the genesis of a work is very much in the present, the memory, or what one believes one remembers, can still become a central moment – even for the viewers.

Brigham Baker (*1989, US/CH)

Baker often leaves the authorship of a work to nature, to chance, even to the natural process of decomposition. We remember his "paintings" – consisting of used and faded awnings, photographic snapshots of apples or his glass works – as containers or carriers of found materials. You look in vain for the emergency exit: the fine glass structure resembles a labyrinth. Like with a board game, you are tempted to reposition the pieces (here, snails). But the system remains closed; movement is an illusion.

Michał Budny (*1976, PL)

Untitled is part of a group of works in which the artist concerns himself with activities carried out at night-time. What happens when we are asleep? What types of work are done in that period of time? That work often remains invisible – like when our streets are swept at night so as to be ready again for the public at daybreak; or security services who do their rounds each night – and can then also lie down to sleep at daybreak.

„To write often means remembering what never existed. So how can I know what has never existed? Like this: as if I were remembering. By an effort of memory, as if I had never been born. I was never born. I have never lived. But I remember, and remembering is like an open wound." (Clarice Lispector)

Pavel Bůchler (*1952, CZ)

They are the same size, the same shape and almost the same weight: This and That – a cricket ball and a sphere made of rubber bands. Bůchler frequently uses everyday items which, in his own humorous way, he transfers into an art system and thereby questions that system.

Paul Czerlitzki (*1986, PL/D)

It is these very minimal gestures that challenge us to look again, perhaps more closely. Is there more there – what do the dots arranged like mysterious ciphers mean? Was something left out there, erased, leaving us simply with a white plane for our own projections? This same fragility is also to be found in the artist's monochrome pigment works where any touch will never be forgotten.

David Fesl (*1995, CZ)

We like to recall the famous statement by the early Surrealist Lautréamont, who described artistic production, which went hand in hand with an attitude to life, as "the chance encounter between a sewing machine and an umbrella on a dissecting table". Fesl combines the most diverse materials into an object, like a fetish, that unites puzzling and poetic, but quite painterly qualities as well, and fascinates viewers at very different levels.

Aurélien Martin (*1993, CH)

Ready Made – or perhaps not? Martin creates objects that we think we know – or think we remember. Be it an outsize bag, The North Face, which we suppose contains a tent or even specific sports equipment or else an oriental looking accessory that casually takes its place on the wall. With great meticulousness, technical precision and a certain irony Martin comments in a humorous way on our everyday experiences.

Ana Roldán (*1977, MX/CH)

This gesture fades away silently, yet with a certain terseness. The triangular form lies over the face, lending it a certain anonymity. A face disseminated so quickly by the media that it is still recognisable despite being so fragmented: Amanda Gorman, the young female poet who became the 'talk of the town' after the inauguration of Joe Biden early this year. Roldán is adept at repeatedly availing herself of topical images and terms and imbuing them with both a mysterious and a timeless significance.

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