

MARTIN WALDE »THE LIQUID AND THE MAGIC«

There's been many exhibitions of Martin Walde that exuded "the fragrance of a withering alpine rose". A bottle filled with the reddish perfume, a chemical reproduction of a fragrance of the flower at a specific moment in time, was placed among a hundred bottles, inviting the viewer to locate it. A plastic bottle bearing no further information set in the exhibition space, left behind on a subway or with its cap plastered in a ceiling. Now the piece is being featured again in a new guise in the exhibition titled "The Liquid and the Magic", serving as the content of several chemical receptacles that Walde deformed. The various flasks are not just distorted but also closed and the fluid can no longer escape. Just as the measuring unit of a fragrance is subjective, the relativity of measurement also becomes visible. With the motif on the invitation card Walde demonstrates the fuzzy nature of statistics. The liquid in a coffee cup leaks through a hole that was not intended as such. Thanks to Walde's improper use this happened twice and the unlikelihood of chance which spills out of the cup as coffee is the magical dimension the artist presents to us in this exhibition.

Another piece by the artist revolves around changes in a given aggregate state. Here Martin Walde works with silicon, a material, which once it hardens reverts to its original shape when it is deformed. By adding materials, exposing it to fluctuating temperatures and humidity the silicon was further processed so that it no longer hardens so quickly and is more malleable. The artist performed experiments, testing various altered parameters by pouring the material on sheets of glass. Subsequently, the glass sheets were turned and the substances surrendered to the force of gravity. The resulting formations recall stalactites but could also be objects resembling jellyfish. The artist proceeded from a fictive, abstract mental form, his instrument being a controlled material accident. The silicon whose everyday function had been subverted now brought forth new forms that were presented in various options.

The "Concoctions / Blurping" videos show gelatine-like substances in various colors, bubbling away. Depending on consistency of the plastic masses various bubbles appear along with strange-sounding, artificial tones that sound strange, artificial. The bubbles and the oozy masses that continue to burgeon are constantly reconfiguring themselves while questioning our idea of nature.

The "Tales of P.P." also are in a state of transformation. It is a piece that consists of clumps of silicon with holes and carbon rods. The title refers to the pink panther, a prototype cartoon figure. The idea of individual modules in the piece is just as variable as the figures in animations. They are all different, more as imitations of the variation of nature than as something actually useful in a constructive way. Their appearance changes with each exhibition just as they alternate between being a participatory object and a functional proposition.

A pair of scissors hanging from the ceiling might make one want to cut and retie the string on which they are suspended, thereby transforming a form into a collective phenomenon. By contrast, in "Forever sticky, forever wet", the process of examining an object produces ever new subjective experiences. Manifestations, states, situations and meanings of individual works constantly change in Walde's oeuvre. The artist tests out new things in the exhibitions and not in the studio. By means of provoked vagueness there are new aspects, transformation is reflected and further developed in his pieces. For him form is subject to constant change and one cannot form an absolute image of his works. Themes can no longer be reduced to one perspective or as Walde once put it: "Consistency is something I skirt around." Walde makes no claim to accuracy, juxtaposing human norms with their definition of functionality of nature and art. Indeed, everything flows.

KRINZINGER PARTERRE:

GÜNTER BRUS »STARRKRAMPF«

1965 / ed. 2010 by Galerie Krinzinger and Galerie Heike Curtze

Portfolio with 12 black-and-white photographs, each 40 x 40 cm, photographs: Ludwig Hoffenreich, edition of 35 + 5 AP

"Several drafts of "Starrkrampf" which are scattered in various collections illustrate my intention to base this action on the greatest possible reduction, a "silent circumstance".

Originally I envisioned having my bare body buried under chalk dust and to then have myself lifted from here by means of ropes. However, I limited myself to my limbs, as the conditions at the time did not allow for more.

The existing photographs can only give a fleeting impression of the action. It was also captured in film, but the original vanished in Milan, in the Galleria Diagramma.

The photographs were published for the first time in "interfunktionen 8" (1972) by Heubach.

With "Starrkrampf" I wanted to present a counterpart to my "expressive" actions, similar to "Transfusion" and "Action with Diana". Of course the public has only reluctantly taken note of the spectrum of my work. My actionist work is still associated with the scandal triggered by the "Art + Revolution" action. The lyric dimension is glibly overlooked. As inspirations for my "Starrkrampf" I must cite Samuel Beckett and John Cage's musical reductionism."

– Günter Brus, March 2010

OPENING ON THURSDAY, SEPTEMBER 16, 2010, 7 TO 9 PM

DURATION OF EXHIBITION: SEPTEMBER 16 – OCTOBER 23, 2010