

## PRESSINFORMATION

### Galerie m Bochum at Art | 43 | Basel

Hall 2.0 | Booth A 14

June 15-19 2011

[www.galerie-m-bochum.com/art-basel-2012](http://www.galerie-m-bochum.com/art-basel-2012)

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### Artists featured by Galerie m Bochum at Art Basel:

Lucinda Devlin | Antje Dorn | Thomas Florschuetz | Caroline von Grone | Gotthard Graubner | Evelyn Hofer | Aino Kannisto  
Laura Letinsky | Kenneth Martin | François Morellet | Simone Nieweg | Alfredo Álvarez Plágaro | Arnulf Rainer  
Richard Serra | Lee Ufan | Elisabeth Vary | Peter Wegner

### Lee UFAN (\*1936 in Kyongnam, South-Korea)

The centerpiece of Galerie m Bochum's presentation at this year's Art 43 Basel is a showcase exhibit in honor of the Korean artist Lee UFAN. A group of early drawings from 1976 in an unusual elongated horizontal format confront the large-format painting *Dialogue* from 2007, as well as an early sculpture, from 1978. The concentrated artistic handwriting in Ufan's drawings and painting traces calm and fluid lines that are echoed in the flowing, draftsman-like gesture of the rope draped atop a solid steel block.

### Richard SERRA (\*1939 San Francisco, California)

*Sign Board Prop* (1969/87) is one of the early works in lead antimony with which Richard Serra formulated the design principles typical of his *Props* series. The initial optical impression of a lead plate standing frontally in space is belied once the viewer sees that the plate is actually leaning at an angle against the wall. The way gravity is overcome here by the rolled lead pole that manages to keep the plate from falling by way of only three contact points never fails to astonish.

### Peter WEGNER (\*1963, lives and works in Berkeley, California)

The nearly transparent wall sculpture by American artist Peter WEGNER from the series MINERAL LOGIC seems to float before the wall. Its shimmering alabaster surface fascinates. Individual rectangular, razor-thin films of the mineral mica come together to form a cohesive whole, but one with intersections, overlaps and empty spaces where the wall shows through.

Galerie m Bochum is showing until August 18th new works by Peter Wegner in the exhibition I F & W H E N. His installations, wall pieces and collages continue to explore the issues of color, ordering systems and the poetry of the ordinary already familiar from Wegner's oeuvre to date.

### Thomas FLORSCHUETZ (\*1957 Zwickau/Sachsen, Germany, lives and works in Berlin)

The monumental pieces by Thomas Florschuetz are produced in series, with motifs that are shot from perspectives that vary only slightly from one photograph to the next. It is always fragments; the depicted elements are only touched on, incomplete, but Florschuetz still creates balanced, harmonious pictures with fragments that always serve the composition. His fascination with clearly defined shapes, such as steel beams, columns and window frames, and his feel for the monumental dimensions of his motifs, is also strongly reflected in his *Jets* series. The large-format pieces show details of decommissioned military jet aeroplanes in the *Pima Air and Space Museum* in Tucson, Arizona. In spite of the close-up frontality that takes up nearly the entire frame, his use of focus and lighting makes the size of the aeroplanes almost tangible.

**Arnulf RAINER** (\*1929 Baden/Austria, lives and works in Enzenkirchen, Vienna and Teneriffa)

Arnulf Rainer seems almost physically present in his works: as artist, as human being and as body. Gestural, aggressive lines rip through cardboard and overpainted photographs. Rainer has been executing his overpaintings, overdrawings and reworkings since 1953/54. The small-format “*Reste*” overpaintings on view at the Art 43 Basel leave nothing visible of the photographs underneath the oil paint. The lines of *Animalia* by contrast trace and echo the lurking posture of the snake – energy-charged and ready to spring at any moment.

**François MORELLET** (\* 1926 Cholet, lives and works in Cholet and Paris)

Notwithstanding all their rational precision, Morellet’s works triumph with both their poetic aesthetic and astute humor; whether based on an ordering principle or on chance, his systems are never an end in themselves. Instead, the artist ironically undermines his own systems – for example in the titles he gives his artworks.

**Gotthard GRAUBNER** (\*1930 Erlbach/Vogtland, lives and works in Düsseldorf and Insel Hombroich)

With unerring consistency and impressive intensity Graubner allows color to become an autonomous force in his paintings, continually taking fresh approaches to exploring its qualities and its irrational power to influence us. Released from its servitude as a mere means of representing other things, color is a fundamental pictorial element in Graubner’s works, unfolding in manifold rich nuances a fascinating inner life that goes beyond the flat surface of the canvas, radiating out to create its own color space. In the course of his investigations, especially during the process of creating his object-like color space bodies, he becomes entangled deeper and deeper in an “adventure, [...] that never ends.”(Graubner)

**Aino KANNISTO** (\*1973 Espoo, Finland, lives and works in Helsinki)

The Finnish photographer slips into roles in her pictures that evoke waiting, perseverance, idleness, pensiveness and resting. The here-and-now, the triggering moment for the photograph, is captured in the pictured setting, in the woman in the photo with her past and future moments, her story.

**Simone Nieweg** (\*1962 in Bielefeld, Germany, lives and works in Düsseldorf, Germany)

Becher student Simone Nieweg tracks down with her camera the plowed furrows, plant supports, crooked boughs and trellises of the allotment gardens and cultivated landscapes of the Lower Rhine region and France. These landscape photographs give evidence of human intervention (without showing his physical presence) and attest to the artist’s exacting observation, keen eye for composition, and ability to evoke a subtle sensuality.

In spring of this year, the Josef Albers Museum Quadrat Bottrop is devoting a large-scale solo exhibition to Nieweg’s work. A catalogue will be published in parallel by Schirmer/Mosel, entitled *Simone Nieweg. Natur der Menschen*.

**Caroline VON GRONE** (\*1963 in Hannover, Germany, lives and works in Hamburg)

The scene sits for its portrait by painter Caroline von Grone: scenes revolving around people and places, composed by the given light, the time of year, the mood – in short, the situation as she finds it. The painter has been depicting the *Himmelsleiter* widows’ housing estate in Kiel since 2008. This profane subject provides a framework for her color-intensive images, which portray the row houses across the four seasons, from various angles and in different conditions – all the way to their demolition. The houses were torn down in spring of this year – to make way for luxury condominiums that will soon be built on the *Himmelsleiter* site.

**Lucinda DEVLIN** (\* 1947 in Ann Arbor, Michigan, lives and works in Indianapolis, USA)

Broad expanses of water and the sky above them seem to extend onward into infinity. Lucinda Devlin’s *Lake Pictures* series, photographed at Lake Huron, one of the Great Lakes surrounding the US state of Michigan, captures the phenomenon of time and eternity. Devlin photographs the same setting at different times according to a standard procedure. Sky, water surface, weather and atmospheric light converge on the horizon line, with the title providing the date and time when the picture was taken. The “Lake Pictures” show time as both a specific situation and an infinite phenomenon.

**Laura LETINSKY** (\* 1962, Canada)

Set free from time and specific space, the still lifes in the series *Ill Form and Void Full*, which Laura Letinsky began in 2011, seem to occupy a realm all their own. Alongside a repertoire of real objects, the photographer employs clippings from high culture publications and more popular imagery, culled from magazines, catalogues, her own working prints and random finds. She arranges these two- and three-dimensional objects in front of gently shaded colored surfaces that often seem to propose a coherent spatial reading, but more often than not confound any such attempt. In terms of content, the photographs challenge the genre of still life as expression and revelation of “home,” Letinsky’s treatment of space, light and color turning seemingly familiar scenes and objects into a photographic reality that is somehow uncanny and unsettling.

**Antje DORN** (\*1964, lives and works in Berlin)

The lacquer and oil paintings from Antje Dorn's series "Imbisse" (snackbars) are painted on aluminum engraving plates from offset printing and show tiny buildings, kiosks and fast food restaurants displaying huge billboards. Instead of actual brands, basic foodstuffs are named: beans, rice, potatoes. The logos and trademarks get back to basics. For a change, they mention the things you really need.

**Alfredo Álvarez PLÁGARO** (\*1960 Vitoria - Gasteiz, Spanien, lebt und arbeitet in Madrid)

Alfredo Álvarez Plágaro's Identical Paintings deal with repetition. Every work consists of multiple canvases that seem absolutely identical at first glance, even though they are individually painted and unique. The canvases should not be misunderstood as clones of one initial work: all pieces are painted simultaneously. The aspect of repetition causes an interesting viewing process. The tiny differences between the works force the viewer to look at each painting intensely, searching for the inevitable difference in the equal. Plágaro's Identical Paintings furthermore impress in color and installation. The pieces can be installed vertically as well as horizontally in relation to the room. They can even be varied in the number of pieces installed and cover the corners of the room.

The ARTIUM Museum of Contemporary Art in Vitoria-Gasteiz/Spain is currently showing a large-scale solo exhibition of Plágaro's work, on until September 2nd. A catalogue is being published to accompany the show.

**Evelyn Hofer** (\*1922, Marburg an der Lahn; † 2009, Mexico City)

In the selection of black-and-white and color photographs, the diversity of Evelyn Hofer's work once again becomes apparent, encompassing as it does landscapes, still lifes and also portraits. What is always remarkable about Evelyn Hofer's photographs is the keenly felt balance of her compositions and the empathy she demonstrates with her subjects. As the American critic Richard Lindner puts it: "What fascinates me concerning the works of Evelyn is that she portrays everything; it might be a tree, a human being, or even a chair. She always paints a portrait. She never considers things just like an object; the object becomes always a dramatic expression. She has a poetic and romantic approach, expressing a certain innocence; she is indeed a poet."

At Galerie m Bochum's stand at this year's Art 43 Basel, works by the aforementioned artists will be accompanied by an exquisite selection of early greats from the gallery's founding years: Jan J. SCHOONHOVEN, Paul TALMAN, Kenzo OKADA, Kenneth MARTIN, Victor VASARELY.