

GALERIE NÄCHST ST. STEPHAN ROSEMARIE SCHWARZWÄLDER

BERNARD FRIZE

13 FEB - 27 MAR 2021

Logische Schlussfolgerung

Opening: February 13, 2021, 11 a.m. - 5 p.m.

Introduction: Vanessa Joan Müller, art historian and curator

How can painting be about its own creative process? How is it able to make the conceptual performance of painting visible through the means of its own creation? Since the mid-1970s, Bernard Frize has been exploring just that in his playfully rational works, which combine intellectualism with a sensuous experience.

Frize's exhibition *Logische Schlussfolgerung* (Logical Conclusion) at the Gallery features a recent series of works that reflect the artist's ongoing exploration of issues inherent to painting. The large canvases are entirely covered with vertical and horizontal, sometimes interwoven lines of color that create a clear and rigid structure. He paints orthogonal grids, crosshatchings, and lines, using a broad brush to lay out the sections of color. These seemingly mechanical paintings are void of any brushwork that might hint at a personal style. Instead, Frize concentrates on the act of painting and its conditions. Each set of movements is meticulously thought through and planned.

The brilliant diversity found in the artist's works is indebted to a rich vocabulary of forms. Frize's series are experiments with a wide variety of shapes and patterns that remind us of minimalist art and Color Field painting, perhaps even Albrecht Dürer's *Great Piece of Turf*. Sometimes he uses amorphous forms that create marbled structures all over the surface, while other times geometric elements intersect at right angles. Once in a while, he will use brushstrokes to create blended schemes of color. These visually startling clusters of patterns and brushstrokes composed on the expansive canvases are instruments in the orchestra of forms in Frize's experiments with painterly structures and abstract gestures.

Bernard Frize, born 1954 in St. Mandé, France, lives and works in Berlin and Paris. He was awarded the Fred-Thieler-Preis in 2011 and the Käthe-Kollwitz-Preis in 2015.

Solo exhibitions (selection): 2019 *Bernard Frize. without remorse*, Centre Pompidou, Paris
2015 *Bernard Frize - Günter Umberg*, Fondation Fernet-Branca, St. Louis, France; *This is a Bridge*, Fundação Calouste Gulbenkian, Lisbon; 2011 *Fred-Thieler-Preis für Malerei*, Berlinische Galerie, Berlin; 2010 *And How and Where and When*, Museum Morsbroich, Leverkusen; 2007 *Fat Paintings*, Kunsthallen Brandts, Odense; 2003 *Hands on*, Ikon Gallery, Birmingham; *aplat*, Musée d'art Moderne de la Ville de Paris; 2002 *S.M.A.K.*, Gent; Haags Gemeentemuseum, Den Haag; 1999-2000 *Carré d'art*, Musée d'art contemporain, Nîmes; *Museum moderner Kunst*, Stiftung Ludwig Wien, Vienna; *Kunstmuseum St. Gallen*, St. Gallen; *Westfälisches Landesmuseum*, Münster.

Collections (selection): Tate Gallery, London; Centre Pompidou, Paris; Musée d'art moderne de la Ville de Paris; MUKHA, Antwerp; SMAK, Gent; Fondation LVMH, Shanghai, China; The Chaptel Collection, Hangzhou, China; Musée d'art contemporain, Montréal; *Museum für Moderne Kunst*, Frankfurt/Main; *Städel Museum*, Frankfurt/Main; *Kunstmuseum Basel*; *Kunstmuseum St. Gallen*; *Kunsthaus Zürich*; *mumok - Museum moderner Kunst Stiftung Ludwig Wien*, Vienna; *Kunstmuseum Stuttgart*; *Kunstmuseum Bonn*; *Museum Morsbroich*, Leverkusen; *Städtische Galerie im Lenbachhaus*, Munich; *Carré d'art Musée d'art contemporain*, Nîmes; *Musée départemental de*

Grünangergasse 1, 1010 Wien, Tel +43 1 512 12 66, Fax +43 1 513 43 07

galerie@schwarzwaelder.at, www.schwarzwaelder.at

Rochechouart; Musée de Grenoble; Musée d'Art Moderne, St. Etienne; National Museum of Art Osaka; Museo Centro de Arte Reina Sofia, Madrid; Museum of Contemporary Art, Los Angeles.

In the LOGIN: **NATASZA NIEDZIÓŁKA** *Skipping Stones*
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In the LOGIN:

NATASZA NIEDZIÓŁKA
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Skipping Stones

"I like the idea of the lightness that lets you send a stone skipping over the water. The idea of not sinking, both literally and figuratively." This is how Natasza Niedziółka describes the title of her inaugural exhibition "Skipping Stones" in the LOGIN.

Niedziółka's fascinating works are located at the crossroads of painting, drawing, and textile art. She uses canvases as pictorial supports for her large abstract stitchings in which her repetitive work with the material infuses these remarkable pieces with a lightness and a meditative gesture reminiscent of Marcia Hafif and Agnes Martin.

In her work *Dolanji*, 12 joined colored canvases capture the intensity of Niedziółka's perception and exploration of the Dolanji area in India. The artist chose this place of social and political unrest to stay at the Menri Monastery for a long period during which she could devote herself to this work and let it be guided by calmness and concentration. Although it does not offer a thematic interpretation on a formal level, the surface of *Dolanji* quietly and subtly reflects the artist's experience in the bright maroon red and variations of blue tones evoking associations of the monks' garbs and the sky over Menri.

Zero 1625 is one of Niedziółka's most recent series. It draws its inspiration from the Zero group of artists based in Düsseldorf. The Zero paradigm of purist aesthetics and artistic new beginnings has been masterfully translated into oscillating images that appear to consist of fields of single, almost monochrome colors. The calculated irregularities in representation that unfold in the working process are what make the aesthetics of Niedziółka's works so engaging and powerful.

Natasza Niedziółka, born 1978 in Międzychód (Poland), lives and works in Berlin. She studied painting with Tal R at Kunstakademie Düsseldorf. In 2020 Niedziółka received a grant from the Pollock-Krasner Foundation and she was an artist in residence at the Gyeongju Art Centre in South Korea in 2018.

Exhibitions (selection): Gyeongju Museum of Modern Art, Gyeongju, South Korea; Schwarz Contemporary, Berlin, Germany; Farbvision, Berlin, Germany; Horton Gallery, New York City, New York; Villa de Bank, Enschede, The Netherlands; Kunstverein Reutlingen, Germany; Kunstverein Ettlingen, Germany; Kunstverein Hornum, Sylt, Germany; Loop-Raum für aktuelle Kunst, Berlin, Germany.

