

Myriam Holme
von leisem gewicht

Opening on the occasion of the start of the Frankfurt galleries season:

September 6, 2024, 5 - 10 p.m.
September 7 and 8, 2024, 11 a.m. - 6 p.m.

For years, Myriam Holme (* 1971) has pursued an expanded concept of painting that moves between the genres of painting, sculpture and installation.

Her work is characterized by an intensive exploration of different materials and their properties, often using unconventional and everyday materials such as metal, plaster, soap, lacquer, glass, paper and textiles. In this way, she enters into a kind of dialog with the materials she explores. The artist attaches central importance to the creative process. With an alchemical approach, she explores the possible uses of materials, whereby experimentation and the transformative power of these are essential components of her work. The comparison with alchemical practices refers less to the scientific dimension, but rather to the exploratory and at the same time playfully curious - unbiased approach to the material. This also includes Myriam Holmes' physical involvement, which manifests itself in the form of traces of herself in the works and emphasizes the close connection between artist and work. Holmes' works are abstract and poetic at the same time. They speak to the viewer in a subtle way. An exciting balance between lightness, weight, transparency and density, transience and permanence can be discovered in her works. As with the material, the artist also explores the conventional concepts of painting. In doing so, she explores these in a new way and expands them at the same time, as Holmes' paintings transcend the surface and conquer the space. A painting that contains movement and demands movement, because it is often only in the interplay with the viewer that the full pictorial quality emerges.

In our solo exhibition "von leisem gewicht", Holme deals intensively with the fragility and at the same time the durability of materials. The source materials used in the exhibition focus on recycled aluminum (offset printing plates) and flag fabric, which have been processed using impact metals, paint, varnish, ink or air brushes. While aluminum has long been part of her oeuvre, the discourse and research on flag fabric is relatively new. Some of the works are adorned with vibrant and dynamically applied neon colors. Elsewhere, the artist plays with transparency and allows the viewer to see only a faded version of the once bright colors shimmering through a second layer of flag fabric stretched in front of it. The result is partially double-stretched stretcher frames that appear to glow due to the nature of the material. An unknown source of energy seems to generate light boxes. The transparency of the flag fabric allows lines and surfaces to be worked out both from behind and from the front, resulting in works that generate their power from the interplay of the process, the reactions and the layering. It is a painting that plays with visibility and invisibility, with lightness and resolute determination.

The central work in the exhibition is the painting sculpture "kosmima 2" (the word comes from the Greek and means: a piece of jewelry or a jewel), which is conceived as an outdoor sculpture made of stainless steel. The play with lightness and fragility continues here too. "kosmima 2" appears light and almost flying. The process of deformation seems self-evident and yet in reality there is a lengthy, laborious process behind it. Once the painting sculpture has arrived at its intended location, the "outside", the surfaces created by the creases will absorb the natural surroundings and reflect them at the same time, thus lulling the painting into constant change.