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Michiel Ceulers / Paul Czerlitzki

#1986

12 February - 08 March 2014

Opening reception: 11/02/14, 6 - 9 pm

Johann König, Berlin is pleased to present for the first time works by Michiel Ceulers (*1986 Waregem, Belgium) and Paul Czerlitzki (*1986 Danzig, Poland).

In different ways both artists deal with the scope of painting focusing on the process of artistic production as it is tied to the analytical consideration of painting's specific conditions. At the same time their artistic concepts evolve from questioning the gaze of both the artist and the viewer under which the picture is being generated as such.

The most paramount matter for Michiel Ceulers is the paint that he applies thick layers of and, thus, moulds the picture screen. The painting „Der Charme einer vorbeigehenden Frau steht in der Regel in direktem Zusammenhang mit der Geschwindigkeit ihrer Bewegung“ has the characteristic grid structure, that is in many of his works, shimmering between its flat spaces and the accumulations of the paint. Growing out of the picture the paint becomes independent and seems to emancipate itself from the canvas. The relief-like layers of paint build the picture's structure in a three-dimensional way instead of illustrating it. They mark the picture as an object and provoke a tactile experience. Although the viewer can experience the picture only visually, the physical state of its 'body' becomes palpable through visible interventions by the artist that tell of his interaction with the picture. Michiel Ceulers constructs his paintings, drawing from a variety of artistic gestures and actions that give an insight to his working process.

In Michiel Ceulers' work the painting represents the artist's work in the studio and thereby raises the question of documentation and fiction. In contrast, Paul Czerlitzki experiments with technical processes that level out the artist's gaze to the picture. In a sense, he takes on the role of the viewer and by reducing his artistic interventions, he dictates the focus to the material and the construction of the painting. Representing itself the picture is neither abstract nor figurative. The group of works entitled "Make Up" consists of canvases, each carrying a flat and tightly arranged collage of c-prints on paper that depict a photograph of the same sequel of a canvas. While being covered by the paper the canvas' materiality is represented hyper realistically at a ratio of 1 to 1. It is the scanner that redefines the

active seeing, drawing the viewer closer to the picture but also creating a distance. The depiction of the canvas seems to optically imprint itself in the picture carrier and, thus, raises the question of what's behind. The serial reproduction of the motive fosters the principle of reiteration that characterizes all of Paul Czerlitzki's groups of works. Thereby the artist focuses his main attention on the subtle deviations and shifts from norm.

Michiel Ceulers (*1986 Waregem, Belgium) studied painting at KASK, Ghent and thereafter completed a two year residency at the Rijksakademie in Amsterdam. Ceulers now lives in Berlin and apart from numerous international group exhibitions he has had solo exhibitions at Mihai Nicodim, Los Angeles; Juliette Jongma, Amsterdam; The Arts Club, London; Gemeentemuseum Den Haag, Kunstmuseum Stuttgart (group).

Paul Czerlitzki (*1986 Danzig, Poland) lives and works in Düsseldorf where he is master student of Katharina Grosse. He received grants from the Studienstiftung des Deutschen Volkes (2011) and the Cité des Arts, Paris (2012). His works have been shown at several solo exhibitions such as the Kunstverein Leverkusen; GDM, Paris; Annex 14, Zürich and at Laurent Godin, Paris. This year Paul Czerlitzki will have a solo presentation within the Art Cologne's New Positions program.