

## Then and Now

Anthony Caro, Barbara Hepworth,  
Bridget Riley, Edmund de Waal,  
Rebecca Warren

Bleibtreustraße 45, Berlin-Charlottenburg

March 06 – April 19, 2014  
Opening: March 06, 6-8 pm



Barbara Hepworth, *Menhirs*, 1964

Galerie Max Hetzler is pleased to announce the exhibition ***Then and Now*** featuring works by **Anthony Caro, Barbara Hepworth, Bridget Riley, Edmund de Waal** and **Rebecca Warren**.

*Then and Now* presents several generations of outstanding British artists who, within their work, deal with abstraction, colour and form. The exhibition is introducing a dialogue between the past and the present in the encounter of sculpture and painting.

With the sculptures *Flax*, 1965, and *Table Piece LXXVIII*, 1969, **Anthony Caro** formulates a composition between balance and imbalance. Refraining here from large-size works, Caro eludes the categorisation of monumental sculpture and creates a certain intimacy and individuality. Both works made of steel show a direct physical presence, appear fragile and at the same time captivating. In *Table Piece LXXVIII*, simply curved metals become a dynamic sculpture which reminds of paper cuts by Matisse. In *Flax*, Caro combines different found metal elements that he paints in a lurid blue. In positioning the work on the floor and coincidentally including it as a sculptural element, Caro challenges the classic presentation of sculpture – an approach that allows the viewer an immediate experience with the work.

Similar to Anthony Caro, **Barbara Hepworth** is regarded as a leading figure of modern British sculpture. She equally advanced the discourse about concepts of material, surface, form and space that announced minimal art in its completion and contemplative beauty. *Menhirs*, 1964, implies a form of purity and perfection. The two slim parts are carved out of teak. The work with a sensual composition influenced by primitivism is emblematic for the so called *single forms* series. *Menhirs*, is named after ancient standing stones found throughout the world; most numerous in Western Europe. The word Menhir is adopted from the Breton language words: *men* (stone), and *hir* (long). During the same year in which she carved the present *Menhirs*, Barbara Hepworth also formed *Two Figures (Menhirs)* in slate; owned by the Tate collection. It was amongst the pagan landscapes of St Ives and West Penwith that she discovered these rare megalithic stones and became fascinated by them.

**Bridget Riley**, the only painter in the exhibition is represented by two of her newest stripe paintings. By combining warm colours such as red and orange in both works *Rose Light*, 2013, and *Rose Rise*, 2012, Riley approaches a new terrain dissenting from her previous work. The horizontal stripes form an animated rhythm of colours that flow into a dynamic interaction of visual forces. Corresponding to landscape painting in its horizontal direction the work generates instability, on the one hand. On the other hand, it demands an active looking at the pattern, the various phenomena of perception producing a strong effect on the viewer's eye.

**Edmund de Waal's** work addresses, among others, the subjects of collecting - archiving and including - removing. Recognised as an exceptional ceramist, Edmund de Waal models small unique vessels that form the base of his installations. Carefully composed vitrines create a

visual narration and result in a subtle dialogue between tradition and modernity, minimalism and architecture, ideas of repetition and rhythm, informed by his passions for literature and music and suitable for meditative contemplation. The three works *Fadensonnen, I-II-III*, 2014, are inspired by Paul Celan's poems published under the same title in 1968 and based on his investigation of language. Noticing the fine pattern of the irregular ceramics, the viewer experiences an affinity leading to a tactile attraction. Edmund de Waal is also known for his writings; he notably won several literary prizes with *The Hare with Amber Eyes* depicting the fate of his family in 20<sup>th</sup> century Europe through a journey starting in Japan where he discovered his uncle's *netsuke* collection.

The exhibited works *The Mystic*, 2011, and *'Tony '67*, 2011, by **Rebecca Warren** feature a rough and clear formality that refers in their abstract language to Anthony Caro. The sculptures made of steel seem to be monumental as well as fragile. In these works Warren creates a distinctive language that highlights the sculptures' physical presence with a subtle touch.

Simultaneously, a solo exhibition will be inaugurated with recent photographs by **Thomas Struth** at the gallery space in Goethestraße 2/3, Berlin-Charlottenburg.

Anthony Caro, 1924 born in London, died in 2013.

Barbara Hepworth, 1903 born in Wakefield, died in 1975.

Bridget Riley, 1931 born in London, lives and works in London.

Edmund de Waal, 1964 born in Nottingham, lives and works in London.

Rebecca Warren, 1965 born in London, lives and works in London.

Upcoming exhibitions and art fair participations:

March 06 – April 19, 2014  
Opening: March 06, 6-8 pm

**Thomas Struth**  
Goethestraße 2/3, Berlin-Charlottenburg

May 02 – June 07, 2014  
Opening: May 02, 6-8 pm

**Richard Phillips** Gallery Weekend Berlin  
Bleibtreustraße 45, Berlin-Charlottenburg

May 02 – June 07, 2014  
Opening: May 02, 6-8 pm

**Robert Holyhead** Gallery Weekend Berlin  
Goethestraße 2/3, Berlin-Charlottenburg

May 17 – June 25, 2014  
Opening: May 17, 6-8 pm

**Albert Oehlen**  
57, rue du Temple, 75004 Paris

June 19 – 22, 2014

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