

Galerie Gisela Capitain is pleased to announce its eighth exhibition with new works by Jorge Pardo.

Jorge Pardo's work is distinguished by an interweaving of sculpture and painting, design and architecture, craftsmanship and computerized production. Experimenting with different display formats belongs to the core ideas of his artistic practice in the same way like focusing on questions of design and composition.

The wall objects that Pardo created for the exhibition at Galerie Gisela Capitain are hybrids between sculpture, painting, and objects. They visualize in a very characteristic way his discourse of painting. Pictures with intricately designed surfaces result from an interacting of various layers and levels. Shapes from computer-manipulated photographs of the artist's everyday environment overlap and are ornamentally perforated and milled on wooden panels that are painted in various colors and mounted on Plexiglas. The snapshots that Pardo uses as the starting point for his compositions come from his personal collection of photographs but show traditional genres of painting such as landscapes, still life's, or portraits.

Pardo brings light—an essential element of painting—directly into the picture by illuminating it from behind with LED lights, like a light box. The result is a visual and, in a way, iconographic game that has an elementary effect on the perception of the work. When the object's light is turned on, the color changes as well as the patterns and subjects, which are made visible or invisible.

With his new works, Pardo addresses essential questions of painting, such as transparency and light in pictures. The theme of light as well as the artist's interest in ornament are a central thread that runs throughout Pardo's multilayered work in a variety of media as creative elements.

The same source material that Pardo uses for his large-scale, colorful works are once again abstracted using computer programs, but here they form ornamental, three-dimensional "drawings." These consist of several grid-like overlapping layers of paper, each of which has been cut out with a laser and reveals a relief-like structure. Pardo deliberately restricts these works to gray tones to emphasize their drawing-like quality and presents them in deep Plexiglas frames that recall the illuminated painting boxes.

He describes the works on display as "paintings" or "drawings," which makes clear that he does not think in terms of genre or learned categories, since even the three-dimensionality of the works contradicts the traditional definition of the genres of painting and drawing in the sense of a two-dimensional medium. Nonetheless, the works deal with painting, drawing, pictorial media, and form. This process of shifting attributions of meaning is an elementary part of Pardo's discursive work.