

## GALERIE BERND KUGLER

**HOLGER ENDRES**  
MIAMI BEACH

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### **When blank space takes center stage – Holger Endres' Miami Beach**

#### **BLUE, ORANGE, YELLOW, BLACK, WHITE, GREY, MINT, MAGENTA**

Holger Endres' new works are the result of his many years of engagement with his own mural art. A technique that tolerates no mistakes. Each brush stroke is unique. Endres attaches his canvas to the wall using adhesive strips. On the left, on the right, on the top. On three sides. The primer on the wall is obligatory. Using a thick brush, he paints the surface with vertical stripes, alternating between black and white.

After he had finished this procedure, the artist became interested in something else; something outside the focus of the picture; something that had been left over on the edges. On the adhesive strips, the last spurs of the brush strokes could be seen, initially a semicircular and, at that stage, a rudimentary image, as well as the two sidelines. These adhesive strips would become the base material for an experiment with the canvas.

In a first step, Endres reversed the relationship between adhesive tape and image area, turning a negative into a positive. The material that had stemmed from pure coincidence thus became the artist's visual interest.

Endres primed a sheet of paper in the same color primer used on the canvas and used it as a print, though not for the purpose of printing something onto it, but rather to leave a blank space. This blank space then became the center of his further pictorial exploration: How does the primer relate to applied paint? How is the center of the image treated? One of the conclusions drawn by Endres was to keep the primer opaque by adding white paint, allowing the artist to emphasize planarity and avoid depth of color in the painting. This facilitated the rhythm of the developed image motif, the semicircles and the lines, and enabled a three-dimensional perspective for the beholder from within the canvas.

The blank space in the center of the painting is a deliberate omission by the artist. It

generates tension. Intuitively, the beholder's sense of reason tries to fill this void with their own ideas, as ineffable as they may be, to confront this phenomenon of what merely appears to be an incomplete picture.

As soon as an artist chooses a certain form of art, he also accepts the conditions of its tradition and history. For the artist, the challenge in painting is now to find a suitable strategy *not* to repeat what has been there before. For this reason Endres' canvases have no depictions. They are the result of a reflection on the condition of the origin of painting. It is the artist's permanent engagement with his technique, based on the knowledge of his artistic pursuit.

Thomas Schoenberger

