

**HOLGER ENDRES / JOHANNES ESPER
GIORGIO GRIFFA / MYRIAM HOLME
HANS PETER THOMAS AKA BARA**

invited by Holger Endres

Holger Endres, born in Speyer in 1971, lives in Mannheim. He studied painting at the State Academy of Visual Arts in Karlsruhe from 2000 to 2005.

Holger Endres conceives his works, plans them in experimental arrangements and explores the elements underlying his painting (canvas, paint, brushstroke), with the result that the structure of the pictorial language becomes the theme. The serial repetitions and the controlled performance of his works exhibit irregularities. Although it is ever present, the control is lost along the way in the process of implementation as everything is handmade and emerges directly on the canvas. A further pictorial level is unveiled by purely subjective decisions, thus giving the works their mental and physical presence. A process of painting free from the concept of a definitive end point.

Johannes Esper, born in Cochem in 1971, lives in Karlsruhe. Studied sculpturing at the State Academy of Visual Arts in Karlsruhe from 1998 to 2004.

Using clay as a base material, Johannes Esper designs ceramics, experimental fields that are not based on a specific objective. While he gives the clay a maximum of autonomy, he still initiates a dialectical dialogue with an open outcome with the material. He approximates the material he uses for his works, giving it just enough form to still call it a work of art. It is the gaps and layers of meaning of processes that often remain concealed or are rarely noticed.

Giorgio Griffa, born in Turin in 1936, lives in Turin.

After studying law and attending Turin's Accademia Albertina, Giorgio Griffa simultaneously worked as an artist and a lawyer for civil matters. He was part of the Concrete Art movement and engaged in an exchange of ideas with many artists, above all with Aldo Mondino and the protagonists of the Arte Povera. Griffa was methodically related to the artists of the Arte Povera and shared their interest in creating shapes from a series of acts. Due to the fluidness of the acrylic paint and the imprecision of the lines, his painting process highlights the momentum of action, while the unprimed canvas, creased and loosely hung, emphasises "the physical". Griffa is guided by his quest for a form of painting "that represents nothing but itself". He shares this interest to question the traditional elements of painting with a number of artists from the late 1960s.

Myriam Holme, born in Mannheim in 1971, lives in Mannheim. From 1996 to 2002 she studied at the State Academy of Visual Arts in Karlsruhe.

Myriam Holme paints with, as well as by means of, material. The reactions intrinsic to materials (aluminium, chemicals, soap, rust) become depicted procedures, contemporary witnesses. Snapshots of the reactions of different materials with each other, consciously controlled, create the special appeal of the frozen moment. Her soap paintings are created in a cumbersome procedure by applying several layers of soap tinted with pigments on a canvas. Once the top layer has solidified, Myriam Holme engraves herself into the surface with her fingers. She presses the hardened surface of the soap into the flexible canvas, thus drawing in the soap. The soap gives in to the surface tension and allows for frail drawings to emerge; contemporary witnesses of creation, driven by the artist's dialogue with the material.

Hans Peter Thomas Aka Bara, born in Bonn in 1968, lives in Los Angeles. He studied at the Academy of Visual Arts in Munich from 1991 to 1997.

Hans Peter Thomas' works refer to archaic principles of arrangement. They are graphic illustrations which the artist puts in relation to basic principles and developmental stages of a corporeal as well as of a physical nature, where he conceives the octave as a principle of arrangement not only to create musical arrangements, but as a basic pattern of increasing energy levels and frequencies, shocks, semi-tone steps and ramifications. In search of a greater context, the artist engages in subjective research which, rather than trying to exclude tachist forms of expression, relies on them as a balance.

Subjectivity is thus perceived as a possibility to gain an insight into the smallest possible organism in order to create a mirror into a bigger picture. Mistakes are inherent and important.

