

etwas, das leises gewohnt ist
 (“something that is used to the quiet”)
 4/5–5/9/2009

Myriam Holme’s painting establishes a morphology of revealing and concealing: By juxtaposing and joining together polarities in the exhibition etwas, das leises gewohnt ist (“something that is used to the quiet”), the artist investigates the interaction of space and surface, which she simultaneously unites in the sculptural image. In her current show, Holme expands the picture space of her works by including the three-dimensionality of her earlier spatial installations in a picture medium. The artist uses aluminium plates that beforehand served as offset printing plates for advertising posters and thus reveal specific traces of use such as a rainbow-like colour gradient at the edge of the plates and slight indentations. Myriam Holme adds linear foldings to them, expanding the plane picture medium to a body protruding into space.

In an alchemistic-experimental painting process with paint and chemicals, Holme probes the interaction of substances that attract and repel each other on the surface of the picture medium. The uniting of substances such as etchant, varnish and gold leaf, as well as the superimposing and layering of acrylic, pencil and chalk – as in the picture imzwischenonst – create a spatial picture composition which is controlled by Holme, but also determined by the inherent dynamism of the substances reacting among each other. Agglomeration and dispersion of colour pigments and the creation of crystalline structures stand in both a contrasting and supplementary relation to Holme’s earlier painting on poplar: The artist transfers the process of absorbing paint in the wood fibre to paper in her new works, applying it to the aluminium picture medium in a collage technique.

The various formats of the plates demand different ways of working with them, with the artist’s own body dimensions being decisive for the creation of the pictures. A concrete reference to the body is particularly visible in the work entimmernd: The two-by-

three-metre picture object not only exteriorises to the viewer the influence and effect of force but also refers to the related fragility that Holme makes visible through the break in the surface of the massive material in the form of a flanking touch. Large, turquoise-transparent, broken glass stones that take up painterly structures from the picture and haptically prolong them into the exhibition space make the work vacillate between lightness and heaviness. Here, the artist visualises not only the possibility of transforming structures but also the fragile and unforeseeable moment of change: a break that is mirrored in her pictures as an ephemeral, yet fixed imprint.

The process of viewing, which alternates between being active and passive due to the changes of light and its reflection on the surface – and also due to the movements of the viewer –, ultimately covers Myriam Holme’s painting like a varnish. The attribution of materiality dissolves and oscillates between materiality itself and the image of it. Holme’s pictures are thus both projection screens and levels of reflection that through the incidence of light continue independently in space. The opaque outlines and condensations of paint, on the other hand, are reminiscent of a past moment that the artist transfers from the situation and captures in her pictures. The titles of her works – and language as such – form a substance that Myriam Holme covers her pictures with as a final, immaterial layer. In doing so, the artist draws from a collection of poems she compiled herself, from which she condenses fragments to form a poetic agglomeration of words that she then attributes to the respective picture, leaving it behind as a metaphor rich in meaning, in correspondence to her painting.

Christina Irrgang

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MYRIAM HOLME
Biography

Myriam Holme (1971) lives and works in Mannheim. In Sommer 2009 Myriam Holme has been appointed Visiting Professor at the Academy of Fine Arts Karlsruhe. The 25th septembre 2009 her solo exhibition opens at Kunstverein Ravensburg, DE.

Awards:

Kunstfonds Bonn; Travelling Scholarship
Baden-Württemberg

Solo Exhibitions (selection):

2008
Art Forum Berlin;
2007
Kunstverein Arnsberg;
2005
Galerie Iris Kadel;
2004
Projektraum Galerie Zink, München

Group Exhibitions (selection):

2009
Galeria Miejska, bwa Bydgoszcz, Poland;
2008
„Material Presence“, Project Space
Zabludowicz Collection, London;
Kunstverein Mannheim;
2006
Galerie Asbaek, Kopenhagen;
Art&Concept, Paris;
2005
Gallery Doggerfisher, Edinburgh, UK;
Columbus Art Foundation, Ravensburg, DE;
2004
Kölner Kunstverein;
Künstlerhaus Stuttgart.

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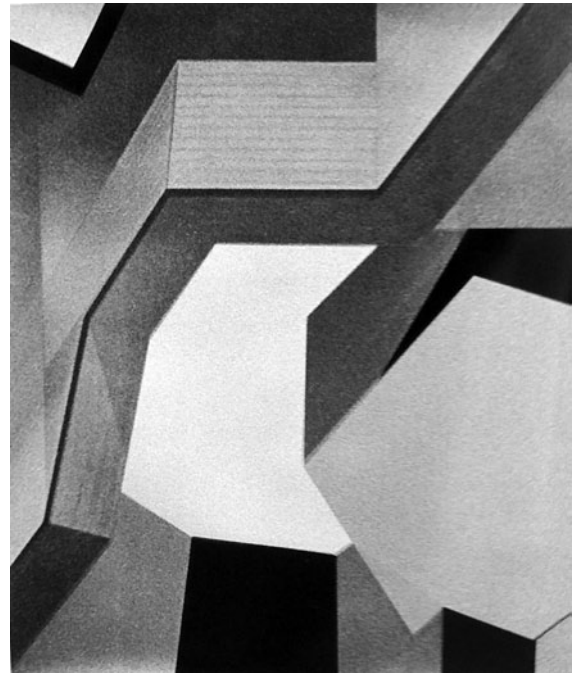
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upstairs
Jan Paul Evers
06/03—08/27/2011

Jan Paul Evers' photographs are indeed a "print of reality". However, the meaning of this definition taken from documentary photography is subtly shifted in Evers' works. While it was photography's foremost task since its invention in the early 19th century to "depict" and "capture" outer reality, in modernism the focus was more on "inner reality" or a "different reality", expressed in surrealist or constructivist photography. When taking a look at present-day photography, the viewer is familiar with the fine borders between documentation, staging and the abstract possibilities of the medium – "drawing with light". Furnished with this knowledge, one encounters the analogue photographs of Paul Evers, which are all unique copies. The motifs are diverse: advertisement, art history, magazines, architectures, all the way to abstract formal languages. The depictions, which at first appear non-objective, are often of actually existing architectural details. What all photographs have in common – despite the diversity of the motifs – is the black-and-white reproduction and the rough granularity of the picture surface which is created by using light-sensitive photo film material and at times intensified by zooming into the respective motif. In the photo lab, the "print of the world" is taken from the original reference system by means of blocking, fanning and templates. An iconoclastic process unfolds: Visible "reality" is dissolved, and in the thoughts of the viewer a new world with its own, at times narrative relations is constructed. In Evers' photography, it is ultimately the gaze of and the insight through the viewer that constructs the differentiation between abstraction and objectivity. In his photographs, the "print of reality" is no longer an unambiguous connection between the image and what is reproduced, yet it is a print of the reality of current patterns of perception and the diversity of different models of explaining the world.

Jan Paul Evers (*1982 GER) studied at the Hochschule für Bildende Künste in Braunschweig. Most recently, his works were on view in the exhibition "Gute Aussichten. Junge deutsche Fotografie 2010/2011" at the Deichtorhallen, Hamburg, and works of his are included in the collection of

the Fotomuseum Winterthur. In September a solo show of Evers will open at Galerie Max Mayer in Düsseldorf.



Ist die Melancholie vorbei,
fangen die Nachtigallen an
zu rülpsen, 2011
baryt paper
52 × 47 cm

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