



AN DER SCHANZ 1A | D-50735 KÖLN  
THU-FRI 12-18; SAT 12-16:00  
WWW.KUKGALERIE.DE  
INFO@KUKGALERIE.DE  
MOBILE 0176 49 30 88 31  
COLOGNE CONTEMPORARIES | BVDG

CONVERSATIONS – January 18 through March 01

**France Bizot | Maud Janecke | Linn Meyers | Samuel Adam Swope | Paul Weiner** + Ulu Braun | Baptiste Debombourg | Eden&Lernout | Andy Holtin | Robert Kunec | Irma Markulin | Damir Radovic | Jon Shelton | Tracey Snelling | Tobias Sternberg

2018 starts in our new space at the gallery house #ADS1a. We are delighted to be able to combine our office and storage space with the gallery showroom moving forward. To celebrate the interaction of these different spaces we have invited some of our longtime gallery artists as well as young talents and yet to be established discoveries for a vivid dialogue within the gallery walls.

That said, krupic kersting is happy to introduce a dialogue between Washington, D.C.-based painter and graphic artist **Linn Meyers** and two no less exciting young positions: Maud Janecke (Berlin) and Paul Weiner (Denver).

Meyers – who has had institutional solo exhibitions at Washington D.C.'s Hirshhorn Museum, the Hammer Museum in Los Angeles, and the Phillips Collection in Washington, D.C. – builds entire worlds based on numerous, closely-spaced graphic lines. Though her works are seemingly well-structured, it is the element of chance that makes her paintings, large-scale in-situ drawings, and the ink on graph paper drawings on display at the gallery so compelling.

**Maud Janecke**, a recent UDK Berlin graduate, often works – like Weiner and Meyers – without color. She creates large-scale engravings on laid paper, and etchings combined with drypoint, all based on abstraction and alienated landscapes. Chance also plays a major role in Janecke's artistic expression. That expression is about balancing the application of more or less color. Her production process leads to astonishingly individual results – a thrilling and dense experience on paper.

Chance is also the thin line that connects Janecke's work to **Paul Weiner's** breathtakingly wild canvases. Formally, Weiner works in a gestural manner, but the style of an image is determined by its content. Wiener sees himself at the intersection of conceptual art and painting: "My paintings themselves are often torn or look beaten, like they've been bruised. I like that aesthetic because it reflects the violent acts that inspired the paintings." The paintings in the exhibition are inspired by the American flag. At the same time, the remains of the flag are over-exposed, and vanish into a cloud of dust.

Compared to the automatism employed in Weiner's paintings, **Eden & Lernout's** work seems much more structured. "Untitled (170.200.17)" also recalls a flag, but tells a completely different story. Rays of light radiate from the painting's center like an eruptive sun storm – violent and beautiful at once.

An apt description of **Baptiste Debombourg's** artistic attitude is one in which silent destruction has become a constant clandestine companion in his cabinets, glass installations and carved-out catalogue objects. For Debombourg this approach is as sensitive as it is violent, providing realms of new perspectives.

In contrast to Debombourg's reconstructed and broken reality, **Tobias Sternberg** creates handy sculptures combining everyday objects. His McGuyver-like "Battle Chair" can be read as an ironic statement on self-defense in an ever more dangerous world. It suggests that everything can be everything – a sculpture somewhere between a tool and a weapon – not only evoking a sense of absurdity, but questioning conventional needs for security in a seemingly hostile world.

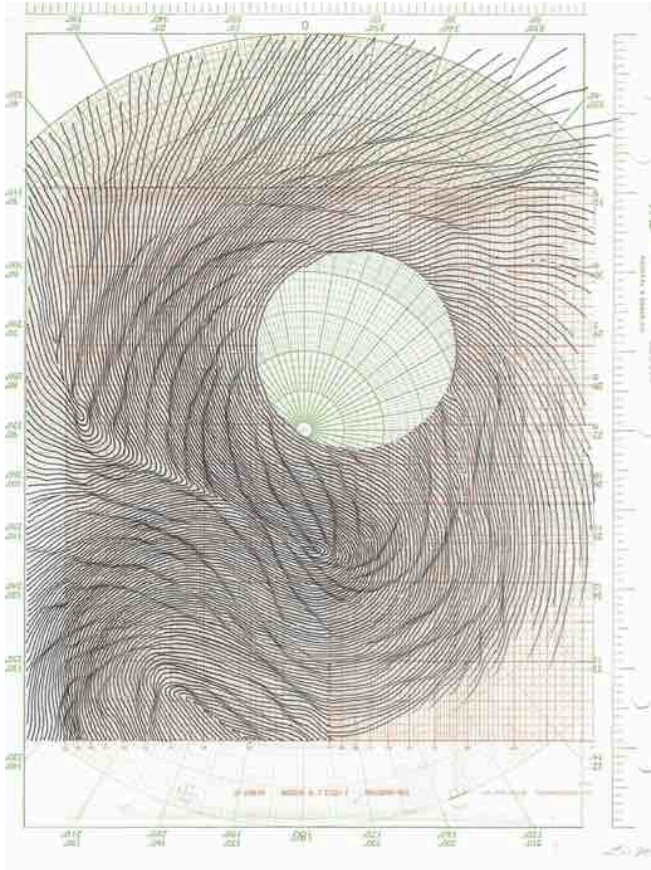
Paris-based graphic artist **France Bizot** constructs figures and shapes to visualize concealed realities. Like **Irma Markulin's** paintings, her works mark an antipode to the abstract and conceptual pattern of the aforementioned artists in the show. Both Bizot and Markulin deal with scenes from everyday life and create works referring to images from personal or collective memory. France Bizot, who graduated from the École Nationale Supérieure des Arts Décoratifs in Paris, combines private memories with colored, geometric forms. Her drawings feature women going about their daily routines – introverted and unexcited. In this regard, they easily communicate with Irma Markulin's portraits of women at work. Based on archival images from former socialist weapons manufacturing plants, Markulin uses a severely limited color palette to emphasize on the conformity of the factory workers' tasks.

**Samuel Adam Swope** is a Hong Kong-based American artist and a guest lecturer at the School of the Art Institute of Chicago. He recently had a show at Adrian Cheng's K11 Foundation Hong Kong where he exhibited a dramatic installation on the synergies between nature and technology. For "Conversations" he is showing two video objects titled "Vacuum Space." These play on the parallel existence of an object. Tangible, familiar objects chosen from home are vacuumed into a digital place, and thus duplicated. In "Vacuum Space," the objects, here toy airplanes, are given optical volume within imagined, virtual, and parallel narratives. They fantasize domestic space as a place of flight, much like a child playing with toy planes does. In this invented universe, the child makes arrangements that are neither right nor wrong, but instead are simply preferred constructions in the make-believe space in which the toy plane exists and glides. **Andy Holtin's** triptych smoothly complements Swope's installation. Holtin depicts a sky full of white clouds with randomly placed miniature planes between. As far the eye can see, one can get lost in the endless sky - a poetic metaphor for freedom.

As with Holtin's and Swope's dreamy aerial pieces, there are lost roads or rivers that lead to enchanted places in **Tracey Snelling's** and **Jon Shelton's** works in the show. Tracey Snelling (Oakland/Berlin), who currently has several major institutional shows ongoing (e.g., "Criminal City," Historisches Museum, Frankfurt/Main, and an upcoming solo exhibition at Kunsthau Bethanien, Berlin), combines video and sound with Pop Art elements. "Blue Bayou" is located in the swamps near New Orleans or perhaps somewhere in Asia – no regional determination is possible. An old painting by an unknown artist is the setting for her Cajun music-based film noir wall piece. Jon Shelton, who beyond his iconic political drawings has recently begun to paint more, portrays a dark and scary place in the middle of nowhere – like Snelling's work, Shelton's does not fix the location of his painting – it's a powerful synonym for troubled times.

A last dialogue between **Damir Radovic** and **Robert Kunec** concludes the exhibition's path. Radovic's neon "Skull" faces Robert Kunec's "Head," executed in grey concrete. Kunec's "Head" can be read as an ambivalent and subtle statement on today's society – nothing is what it seems. Radovic, who currently has a solo exhibition ("Entrefaites") concurrent with the Biennale De Lyon (through February 2018), uses a comic strip-like language for his drawings and neon installations. His red skull – wearing a halo – refers to artistic innocence. An innocence that seems lost in Kunec's work, even though the title doesn't provide or suggest a meaning. Here the circle closes. The show – like the artists in it – is about coping with supercharged expectations towards contemporary artistic expression.

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Linn Meyers, untitled, Tinte auf Milimeterpapier, 25,4 x 20,2 cm, 2017, © krupic kersting



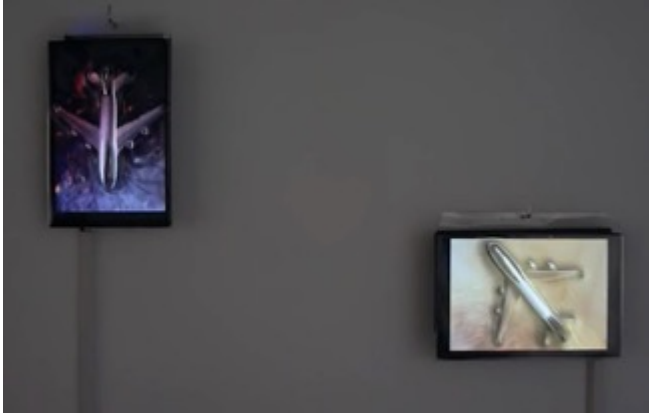
Maud Janecke, untitled, Radierung (1/3), 167 x 115 cm, 2017, © krupic kersting



Paul Weiner, untitled, Kohle auf Leinwand, ca. 250 x 180 cm (unique), 2017, © krupic kersting



France Bizot, Promenade à cheval, Farbstift und Gouache auf Karton, 64 x 49 x 2,5 cm (gerahmt 68 x 53 cm), 2015, © krupic kersting + Backslash, Paris



Samuel Adam Swope, Vacuum Space, Video-Objekte, je 35 x x 35 x 6 cm 2017/18, © krupic kersting