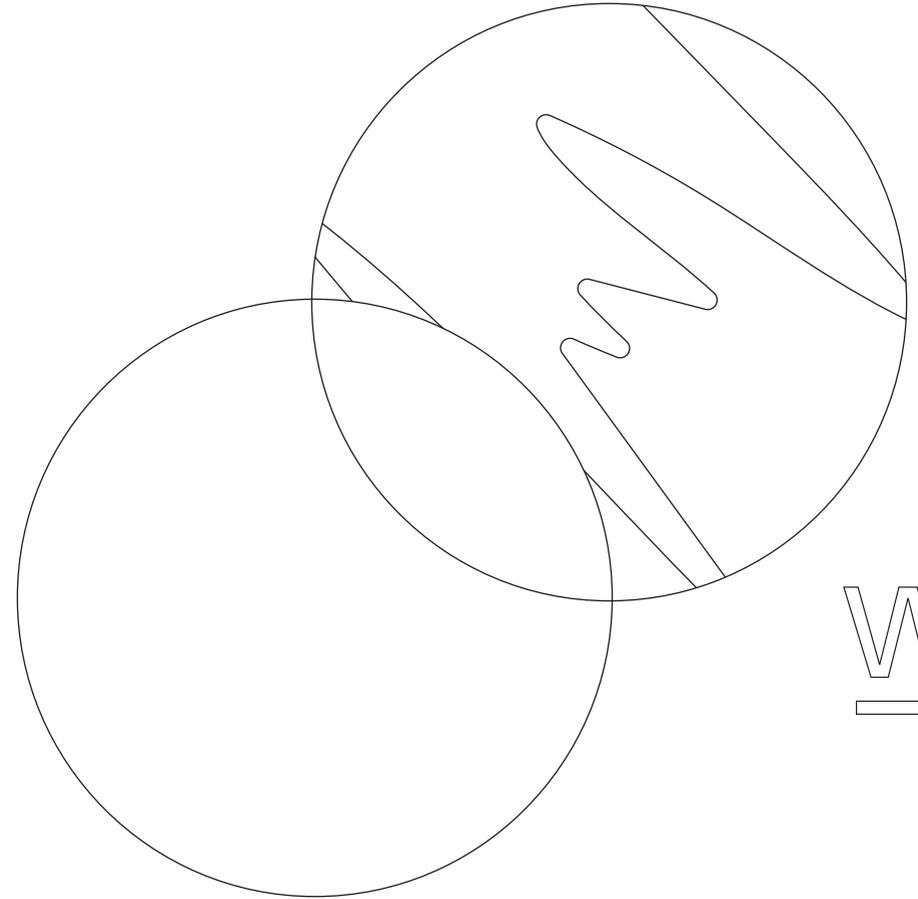


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30.11.2017–
–3.02.2018

Special thanks to Berlin galleries
COLLECTIVA AND SCHWARZ
CONTEMPORARY for their assistance
in organizing the exhibition



Wrocław miasto spotkań

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Trans- parency

1.
Monika Goetz
Within
1999–2016, corroded mirror

2.
Monika Goetz
Polaris (Esperance)
2017, glass, adhesive

3.
Alanna Lawley
The Coming Into
2017, site-specific installation

4.
Hannah Gieseler
Ohne Titel (Kreise I–X)
2016, tissue paper, brass nails

5.
Johanna Jaeger
w/b
2013, C-print

6.
Johanna Jaeger
photography and gravity
2016, C-Prints

7.
Vanessa Enriquez
Metatron Set II
2017, digitally enlarged tulle
printouts, brass

8.
Edith Kollath
Untitled
2016/2017, adhesive tape on black
paper

9.
Edith Kollath
retracted spirit
(kindness on your part)
2014–2017, powder-coated metal,
acrylic glass, LED

10.
Edith Kollath
Pendulum Lucidum
2011, iron frame, bulb castings,
software

The tradition of Wrocław's BWA SIC! Gallery is closely linked to glass and ceramics. The history of the venue and its exhibitions has always been connected with the artistic circles of the city, as well as the Academy of Fine Arts in Wrocław and its Faculty of Ceramics and Glass. Glass itself, as an artistic medium, is for BWA SIC! a starting point, both for exhibitions and more complex projects. Here, glass is not only a material but also a medium for raising issues and problems characterising our modern times, and it is this tradition that inspired "Transparency", an exhibition presenting four artists from Berlin.

Transparency is defined as a material's ability to conduct light, and the properties of glass – conduction, permeability or diffusion – are the main theme of the exhibition. They are, however, approached in a non-literal, indirect way here, becoming a mere starting point for the artists and their individual ways of understanding the subject matter in the context of the BWA SIC! Gallery and its history. The exhibition concentrates on the visual perception and reception of dynamic optical processes. The artists use the properties and characteristics of glass, but the process and development of physical phenomena is analysed by means of various, not necessarily traditional, media and materials.

The reflection on the perception of reality which affects us by means of various stimuli begins with the human eye. In their works, the artists show how unreliable and imprecise it is in reception as well as visual interpretation of the world surrounding us. The viewers will often feel a sense of illusion and surprise when visiting the exhibition. At times the primary image will pass through a number of subsequent filters or layers of artistic interaction. Another deliberate technique is the use of non-standard materials whose physical properties might at first sight appear to have little to do with transparency.

The invited artists all live and work in Berlin, but each of them represents a different approach to art and different creative fields. In their artistic work they often raise diverse subjects and use various media, ranging

from photography and drawing to sculpture and site-specific installations. A similarly heterogeneous approach may be seen in their treatment of the exhibition's main theme: transparency. Works selected for the exhibition are meant to encourage the viewers to discover their own, individual connection between the matter and final perception of a work of art.

The artist whose connection with the medium of glass seems the closest is Monika Goetz, who often uses it in her installations. She also uses other basic, uncomplicated materials, like wood, mirrors and concrete, juxtaposed with such primary physical phenomena as light or fire. They allow her to create simple but surprisingly sensual installations capturing natural phenomena. The artist plays with our human way of perceiving reality and consciously uses the shortcomings and imperfections of our senses, as seen in the "Esperance" installation presented in the BWA SIC! gallery space. At first sight the round forms resemble lightweight spheres, dandelions, delicate and very ephemeral, almost soft, encouraging to touch them. In reality, their edges are very dangerous and may hurt when touched – they are made of shards of transparent glass.

Johanna Jaeger also deals in illusion and distorted visual reception. Her photographs are very intricate and ingeniously constructed arrangements which leave the viewer visually perplexed. It results from their irrationality, as what is seen in the photograph would not be possible to exist in real space. The artist deliberately puts the viewer in an ambiguous situation which forces him to reflect on both the represented and real world, as well as the thin line between them. Jaeger's other works presented at the "Transparency" exhibition also include her photographic series, in which she uses optical illusion and refers to permeation as a physical property of liquids and glass. The clear and undisturbed, transparent arrangement gets marred when the artist uses an alien element – colour. It spreads through space, interfering with its character and the sense of surrounding balance.

Mexico-born Vanessa Enriquez also uses photography, but in a different form and for a different purpose. Her works include simple, almost banal objects of everyday use, from which she builds abstract forms. In this way, the objects are seen from a different perspective, which allows us to discover their entirely new, unobvious functions, as e.g. in "Metatron"; a series of black-and-white photographs. The geometric forms seen in them are none other but simple utensils – glasses photographed from above. Various intensities and contrasts of light permeating glass of different thickness and shape result in images of abstract and dynamic arrangements. In order to further reinforce the effect of light permeation, and especially for the Wrocław exhibition, the artist prepared her series in the form of printouts

Monika Goetz

Studied Fine Arts at the Art Academy of Kassel, Germany. In 1999 a grant from the DAAD brought Goetz to NYC where she has been an artist-in-residence at the LMCC's workspace program, the Art Omi International Art Center, Ghent, NY and the MacDowell Colony, NH. Her work has been exhibited internationally, including venues such as PS.1/ MoMA, the Sculpture Center NY, the Queens Museum of Art, Haus der Kulturen der Welt, Berlin, and the Gwangju Biennial, South Korea.

She received a grant from the Pollock-Krasner Foundation and was the recipient of a Design Award from the Public Design Commission of the City of New York. In 2017 she will realize a Percent for Art project at 122 Community Center in the East Village. She lives and works in Berlin, Germany.

Vanessa Enríquez

(born 1973 in Mexico City), lives and works in Berlin

Vanessa Enríquez's multidisciplinary work focuses on the expanded field of drawing as a contemplative and inquisitive practice. Using a diverse range of materials and processes she performs set choreographies as well as directed improvisations to make repetitive, sustained and incremental inscriptions. The unfolding geometries and cartographies which merge material with immaterial, record her attempts to comprehend the fundamental nature of reality.

Enriquez obtained an M.F.A. from Yale University and was awarded Bradbury Thompson Memorial Prize; She has participated in exhibitions internationally, including the 2016 Rimini Drawing Biennial.

Hannah Gieseler

(born 1980 in Buchholz, Germany)

She studied visual arts at the Gerrit Rietveld Academie in Amsterdam and did her Master in Art in Context at the Universität der Künste in Berlin. She lives and works in Berlin.

Johanna Jaeger

(born 1985 in Heidelberg, Germany)

Studied Fine Arts arts at the École Supérieure des Beaux Arts Montpellier (France), University of the Arts Berlin (Germany) and Hunter College New York (USA) where she graduated in 2014. Jaeger was the recipient of the 2011 Heitland Foundation Art Award and a 2012 DAAD scholarship for New York. Her works have been presented in group exhibitions at Museum für Photographie Braunschweig, Kunstsaale Berlin, Schwules Museum Berlin, Zeppelinmuseum Friedrichshafen, Heidelberger Kunstverein and in solo exhibitions at Galerie Schwarz Contemporary Berlin, Galeria Starter Warsaw, Platform Brooklyn (New York) and Grand Palais Bern. Her works have been published by Mousse Magazine, Camera Austria, Le Monde diplomatique und Magenta Mag.

on thin material. In this way the works overlap in the gallery space, forming a three-dimensional, openwork installation which changes depending how and from which place you choose to see it.

Layers and permeation are also seen in Hanna Gieseler's works on paper. Just as Vanessa Enriquez, the artist uses banal everyday objects in her artworks, which she then juxtaposes in order to make unusual constructions. In her "Untitled" series of 2016, the artist uses sheets of special ink-blotting tissue. On individual sheets of this very thin paper, in random places, Gieseler cut out circles of various sizes. Placed on each other in multiple stacks, the sheets form paper objects, in which fragments of subsequent layers interfuse. Due to the irregularity of its pattern and static form, a very dynamic process of transition from one layer to the next is presented in this way.

Alanna Lawley's work is also about space, but in her case it is strictly architectural. The British artist creates installations based on its shape, character, properties and individual elements. Her works engage in a dialogue with their site and surroundings. Depending on the situation, they may either complement or expand them visually, often surprising and embarrassing the viewer by using limitation or clear contrasts. In order to achieve the desired effect and create new dimensions within a particular space, Lawley uses common building materials: simple plasterboards, paper, wood, fabric and glass. "Transparency" will feature the artist's architectural installation intended to impact on two spaces: the exhibition space itself and the outside world, thanks to the large gallery windows. Her project is designed to make use of the characteristic niches in one of the gallery walls. A mirror will reflect the outside reality of the city with its everyday hustle and bustle. In turn, looking at the mirror from another angle, one may discover a different reality – this in the middle of the installation, a reflection of a fragment of the existing interior architecture of the gallery.

Apart from the main gallery of BWA SIC!, the "Transparency" exhibition annexes a back room and basement space it leads to. They are perfect places to present works by the sixth artist from Berlin – Edith Kollath. In her artistic practice, she combines the unpredictability of natural phenomena with the programmed mechanics of appliances. The artist is particularly interested in the dynamics and movement of objects. By means of self-made mechanisms, she sets immobile objects in motion. However, the most interesting thing is the final result: the movement, even though planned and defined, seems natural and spontaneous. Kollath's two installations are complemented by a selection of drawings, in which the artist experiments with the properties of non-painting tools. By means of adhesive tape on black sheets of paper, she manages to achieve the effect of a damaged pane

of glass. In the space leading to the basement, the artist will set up a new dynamic installation, making use of movement and permeation of layers. In the underground room, she will be working on light, with lit bulbs whose movement illustrates one of the fundamental laws of physics – conversion of potential energy to kinetic energy.

Each of the artists presents a different attitude to the subject matter and uses different, often contrasting media. However, juxtaposing such varied artistic approaches will turn the BWA SIC! gallery space into a network of cross-references and fields of dialogue, with the works complementing each other. In the context of the exhibition, the eponymous transparency, a physical property of glass, inspires to reflect on the perception of material reality – tangible objects and fragments of the surrounding world – but also on the way we perceive ourselves and the times we live in. The purity (czystość) in the Polish title of the exhibition is often blurred and lost in the excess of visual stimuli, or deliberately taken away in order to change our perception. And it is precisely thanks to the incompletely “transparent”, if not deformed, vision that we manage to see art from a different, less obvious perspective.

Paulina Olszewska

Alanna Lawley

(born 1983, UK), lives and works in Berlin

Alanna Lawley seeks to absorb her environment's physical terms, creating site-specific architectural constructions that masquerade as photographic collages. Her work is about the personal experience of these fragmented spaces that generate experiences of dismissal, seduction and denial. These 'ante-environments' that are absent of any direct function, develop the notion of architecture as a mediated, inaccessible and therefore uncertain experience.

The ultimate physicality of her constructions are defined by their materiality. By layering photographic techniques, lighting, construction materials and a preparatory process that incorporates paper collage, the pieces represent architectural renders and photographic collages, revealing their own fiction over time.

Lawley graduated with a first class honours in Fine Art from Chelsea College of Art and Design (2005). Selected exhibitions include: *What is. Artist in Residency, Solo Exhibition, Hotel Maria Kapel, The Netherlands (2017); All Four One | One Four All, The Kranich Museum (2015); Architecture as Human Nature, Supermarkt, Berlin (2012); Duett, with Matt Giel, Grizzly Grizzly, Philadelphia (2012); Creekside Open, Mark Wallinger selection, APT Gallery, London (2009).*

Edith Kollath

(born 1977) works as a multi-media artist on questions of the visualization of “Uncertain States” and their social and theoretical contexts

After studies at Central Saint Martins College of Arts and Design in London (1999) and at Aristotelous University of Thessaloniki (2000), Edith Kollath graduated in Hamburg from the University of Applied Science's MFA program in Textile-, Fashion- & Costume Design (2003). She graduated of University of Fine Arts (HFBK) in Hamburg, where she received a MFA in Time Related Media and Sculpture in 2009.

During a three-year stay in New York from 2006-2009, she was an active member of the hacker collective “NYC Resistor” in New York, USA, and realized various exhibition projects. Since then, her installations, objects and paperworks have been exhibited nationally and internationally (in New York, Chicago, Tel Aviv, Berlin, Vienna, Warsaw, etc.). Her first monograph “Manoeuvre of Plenty” was published in 2013 by Distanz Verlag, Berlin.

She regularly gives workshops and lectures, at the HFG Offenbach, G, and, most recently, at the Bauhaus University Weimar, G, in the chair of Prof. Liz Bachhuber. Since 2015 Edith Kollath is a PhD Candidate at the Bauhaus-Universität Weimar.