



Contact: Ariane Brillard & Ursula Biemann
Please call (212) 496 1759

FOR IMMEDIATE RELEASE
March 1991

DANIEL GANTENBEIN was born in Zurich, Switzerland in 1954. After studying at Pratt Institute, Brooklyn, he remained in the U.S.A. which he made his home.

Emerging from a past allegiance to constructivism and an admiration for Isamu Noguchi, Gantenbein's art is evolving now towards more organic forms. Part of Gantenbein's work intimates a close interdependence between the fullness of the material - generally granite or marble - and the void it outlines: the presence of the empty space magnifies the volume and is magnified by it in turn. Those pieces also suggest an ongoing tension between centrifugal and centripetal forces which ultimately neutralize each other to create a balanced whole.

Some other horizontal pieces understate that tension, or allude to it by a interplay of smooth and rough surfaces. They are reminiscent of geological formations and induce a contemplative mood, a feeling of immanence, where any notion of transformation is forgotten.

All of Gantenbein's art, both his contemplative pieces and those animated by a special tension require a slow approach which invites introspection.

*

Born in Basel, Switzerland, and educated in the U.S.A., the painter **BAYAT KEERL** uses a highly personal vocabulary issuing from a complex technique to communicate his intellectual and aesthetic views.

Keerl does not forget Oskar Schlemmer's abstract human figures: to avoid all narrative and reach towards a universal symbol, the artist wraps himself in a big white sheet, as a mummy. He then proceeds to move in front of a still camera, set to a long time of exposure. The camera catches the flux of life, which the human eye misses. To bring a three dimensional perspective to this whirling image, the artist adds a computerized backdrop, which is the geometric translation of his intuitive input. The photographic mural paper is then mounted on a canvas glued on a hollow door. On this base, the artist can start working with mixed medias.

These icons of a single dreamy human shape comment in an insidious way on the condition of mankind, enclosed in space and time and doomed to the constant fluctuations of its psyche. They testify to the cinema's influence on our heightened awareness of psychological change.

And finally, the minimal and abstract serenity of the human shape, the marble sculptural quality of its mass and texture, points out to issues of life and death, to our singularity, our fundamental human angst.

*

over, please ../..