

Katja Strunz - Einbruchstellen

Contemporary Fine Arts is pleased to announce the solo exhibition 'Einbruchstellen' with new works by German artist Katja Strunz.

The sculptures by Katja Strunz shown in the exhibition protrude into the room more than ever; they have become more expansive. Her folded works, which became a stylistic trademark of hers in the late 1990s, are incorporated as parts of a whole. Frequently, Strunz disrupts the balance of the alignment of these folded works by placing a wooden or metal fan in direct proximity to further elements made from different materials. Do these compositions take mainly a notion of time, especially of past time, as their theme?

Certainly Katja Strunz's works resist a time level purely oriented to the future. The materials she uses implicate the works in different time dimensions. Already in an earlier work (Brunnen, 2000) Strunz engages with a sculpture shaped like stairs, an old metal set of stairs - a real Berlin objet trouvé which the artist found in an abandoned swimming pool and declared to be a sculpture. A similarly fragile and battered flight of copper stairs (Ohne Titel, 2008) now greets the visitor in the front room on the gallery's first floor: the visibly aged sculpture, bearing green traces of oxidation, seems to lead nowhere, and offers the beholder neither a hold nor a way out. A paper collage hanging on a wall close by communicates with the stairs sculpture. The term stagnation, which keeps appearing with Strunz, in this collage with descending letters seems to underline backwardly the path into nothingness.

The largest sculpture in the exhibition, on the upper floor (Der müde Traum, 2008) consists of several wooden elements painted white, and together they create an independent space that can be entered. Parts of the wall of the gallery room seem to have become independent and reared up.

All the folded works anchored on the wall, the cubes, collages, and material pictures bear the traces of time, the past, and an intentional imperfection. The cubes (Memory Wall, 2008) entering over two floors are dented, in a state of dissolution, and they are in danger of disintegrating into two-dimensionality and drifting apart. It is almost as if they want to return to the pure abstract form of a black square. Or are they, on another level, dream elements falling into our reality and present?

Katja Strunz's works can be seen as points of rupture (Einbruchstellen), through which what lies beyond the work of art can protrude into our language and our sense of time.

'Einbruchstellen' is the artist's first solo show with Contemporary Fine Arts.

Katja Strunz (born in 1970) lives and works in Berlin.

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