

With Claudia Wieser (*1973) Sies + Höke presents a new member of the gallery with a widely arranged Solo exhibition.

The Berlin based artist puts the connection of architecture, handcraft and pictorial aesthetics with complex systems of reference on disposal and also incorporates the stylistic elements of past epochs. The visitor is invited to the exhibition on three floors in a rhythm of interacting forms, colours and media, onwardly involving him from room to room. A wall tableau made of glazed ceramic flags, with geometrical forms in clearly separated red, blue, brown and white tones on black background that reaches up to the ceiling, builds the start of the exhibition on the ground floor. Claudia Wieser got inspiration for the abstract precision and rhythmical balanced arrangement from the Bauhaus era - among them Kandinsky's music room for the „Deutsche Bauausstellung" 1931 and the tiled staircases in Bruno Taut's residential developments in Berlin.

From far away the work, which can also be seen through the display window of the gallery, could be mistaken for a mural, but the viewer who enters the gallery encounters mainly himself: The reflections of the glazed tiles are multiplied by three round mirror pieces on the opposite wall and let the interior and exterior space and every movement in them fade into each other in infinite refractions and perspectives. The stairways of the gallery in the foyer and the basement correspond with another work of the artist. Copies of extracts of stairways from the 16th - 18th century that are taken from a book about „old Belgian interiors" from 1930 are put together to a wall piece. Their lighting and lines connect with the surrounding architecture to a perspective room as a whole that irritates through the interaction of different times, styles and layers of the images. Analogies of this motif can be found in a sequence of framed pages from old books in which Wieser draws geometrical reduced forms over interior and landscape pictures and compares them to their basis and atmospheric effect. In a work on the first floor she combines the material of the Arts and Crafts movement (ceramic, mirror) with the means of representation of the Art-Deco-Films, in which the image of nature was mainly abstract and artificial.

The image space of Claudia Wieser combines the interest for architecture and nature as a designed living space of humanity. They are characterised by a unique balance of distant adoption and graceful aesthetic and atmosphere. With the reference to the past vocabulary of forms and utopian discourse the artist finds her very own artistic style and describes the nature of the world as medial staged and reproduced construction that reinvents itself over and over again.

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