

From March to May 2010, the kestnergesellschaft is presenting the first solo exhibition, at an institution in Germany, of the American artist Aaron Curry (*1972), after a part of the exhibition could already be seen during the autumn and winter 2009/2010 at the GAMeC in Bergamo, Italy.

In his work, Aaron Curry interlaces the artistic and cultural history of the twentieth century with set pieces from the contemporary visual landscape. Although the numerous allusions to cultural milestones of the twentieth century are clearly evident in his works, Curry's own artistic signature is unmistakable. He is primarily interested in the representation of the human figure, onto which he superimposes visual fragments from American folklore, graffiti, science fiction, and handicraft.

As for many artists of his generation, the collage represents the point of departure for his work. He makes use of various media such as drawing, painting, and especially sculpture. His sculptures consist of simple materials such as aluminium or wood and are covered over with digital serigraphs, acrylic- or spray-paint. Upon shifts in the point of view, the three-dimensional objects switch optically into two-dimensionality and are thereby transformed into images. Consequently, the exhibition is entitled »Bad Dimension«. Curry's work appears to be in a dialogue with each other, which, like seeing a human in a videogame, explores the limits of two-and three-dimensional representation.

The works recall the creations of such artists as Alexander Calder, Hans Arp or Henry Moore, whose investigation of the human figure is included by Aaron Curry in his artistic reflection concerning the abstract and the pop-cultural image.

Whereas the avant-gardists of the first half of the twentieth century made use of the representational modes of supposedly primitive cultures, in order to develop a new access to the medium of sculpture, Curry bases his works on those realms of imagery typical of both digitalization and the mass-media. His sculptures thereby take on the appearance of mysterious totemic figures or relics of a strange cult.

Aaron Curry studied in Los Angeles with Mike Kelley (kestnergesellschaft 1995) and others. The cliché images of Los Angeles as a city of glamor, gaudy superficiality and a vigorous film industry are apparent in his oeuvre, along with a profound investigation of the formal languages of classical modernism.

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