

## **ANNETTE RUENZLER KÖRPER UND MÖBEL TEILE (FIRST LOVE)**

OPENING FRIDAY, SEPTEMBER 11, 2009, 6PM

EXHIBITION SEPTEMBER 12 – OCTOBER 24, 2009, TUE – SAT 11AM -6PM

In the exhibition "Körper und Möbel Teile (First Love)", Annette Ruenzler displays works that oscillate between past and present. Via this temporally transient mode, new associations are brought into being and the non-physical can be visualized. Thus the significations of everyday objects such as lamps, ropes, glasses and wood furniture expand, the vocabulary of familiar objects translated into the forms of feelings and other hidden things, freed now from the imprecision of the subliminal. The exhibition is an exact framed window within which the artist positions aspects of our memory, thereby making insights and potentialities visually accessible.

The lithographic work "Portrait eines Knotens" (Portrait of a Knot) joins in the exhibition. It shows a tightened knot so static in appearance that it seems to evade visual apprehension. A cord wrapped in cloth that comes from an outlet and leads away from this piece and in another direction. Like pearls in a necklace the single parts of a lamp are arranged on it, leading to a flickering bulb attached to the ceiling. Elsewhere, a series of silk-screen works shows the suspiciously clear words Past and Present. The thin paper onto which the significant words are printed foregrounds the contrast between the haptic, physical application of the colored letters and the intertwinement of the words' bodies that leads to their near dissolution as decipherable entities.

Annette Ruenzler's sculptures present even more riddles to the viewer. Displayed on tables that seem to stand on stilts, white children's hands made of cast sit fixed upon crystalline feet. The material used by the artist suggests a sensuality echoed by the content of the piece: a hand grasping a golden stone that seemingly melts together with the hand. A black chain drops from another hand and on a third alights a butterfly that has lost its color in the process of black and white photocopy.

Annette Ruenzler's works glide along the fine line of the beautiful yet the artist does not shy away from the break it up again nor show its breakable fragility. The preclusion of a linear, logical ability to decode offers the opportunity for her work to communicate freely. Narration emerges by eliciting the natural and intuitive capability of the glance, creating poetical relations in the versatile zone of the exhibition space.