



ALBRECHT SCHÄFER / KATHRIN SONNTAG

**GALERIE KAMM AT GAUDEL DE STAMPA
3, RUE DE VAUCOULEURS
F - 75011 PARIS**

OPENING FRIDAY, JANUARY 29, 2010
EXHIBITION JANUARY 30 – MARCH 13, 2010

The selected works by Albrecht Schäfer and Kathrin Sonntag operate in the interstice between appearance and actuality brought about by a deliberate transformation and modification of the gaze and of material. Although working with distinct materials and different emphases (for Albrecht Schäfer, material stands at the forefront, whereas for Kathrin Sonntag the gaze plays the primary role) both provoke moments of wonder.

An Albrecht Schäfer sculpture bends between the ceiling and floor like a taut bow. Only the sculpture's structural quality, which displays a fragile fusion of two very different materials, contradicts the impression that its form reacts to forces of tension. With one half of the structure built of newspaper and the other half of roof battens, the form merely follows the differing weight of the two materials. In contrast to this apparent demonstration of strength, Albrecht Schäfer's frottage pieces show a process of disintegration while simultaneously examining the pictorial quality of words. The artist rubs newspaper pages against cardboard in order to create ghostly color fields. The pigment particles of the newspaper page embed themselves into the raw surface of the board and thus become a visual index of essays, articles and photographs. In this newspaper series, Albrecht Schäfer is a conductor of the invisible, transferring the unnoticed visual patterns of printed information into a timeless image.

Much like in a magic trick, Kathrin Sonntag's photographs and films engage daily objects as props intended to seduce the eye to dwell a moment longer on the surface. Her 16mm film "Tango" is a playful presentation of the trick in which a tablecloth is pulled from a fully set table without shifting or breaking the plates and cups upon it. Its allure lies in the discord between reason, which discerns, and illusion, which enchants. Expectations and surprising moments likewise mingle in Kathrin Sonntag's photographic series, "flic-flac". The photographs, depicting a cup, a table, or a teapot, play with the desire of the eye to bind separate parts into a coherent whole. The mind only begins to apprehend what the eye initially conceals after careful observation. In the "flic-flac" series, reflections complete the visible, shadows delineate the invisible, and expectations are astonished by the unforeseeable.