

Galerie Crone is pleased to present the latest works from the sculptor and video artist Peter Welz.

The series Malaparte was specifically created for the gallery space and opens a new perspective in the interplay between modernist architecture and Peter Welz' sculptural video installations. At its centre is the house of the poet Curzio Malaparte on the island of Capri, which was built in the late 1930s and attained fame due to its visionary design.

In his constant search for character and space and the dynamic relationships between these sculptural poles, it was crucial for Welz to show the deep connections between modernity, post-modernity and the period of 'altermodernism', as defined by Nicolas Bourriaud, in the progress of film and architecture.

Welz' complex video installations often examine not only specific means of expression such as drawing, painting, sculpture, video and dance, that represent movement that interfere with each other in space, they also challenge the viewer to take a new perspective and from there to approach the image and the spatial events, the figure and the movement.

Malaparte follows in a series of works that began with a much-publicized collaboration between Welz and the choreographer William Forsythe. In this first 'portrait' - an installation shown in the Louvre on the invitation of the writer Toni Morrison - Forsythe translated the last and unfinished portrait of the painter Francis Bacon at the request of Welz into motion. Thus, further dimensions were added to the portrait - time, motion and acceleration.

In Malaparte, his second 'portrait', Welz developed a special form of communication, a dialogue between two architectures - the house Malaparte on Capri and the rooms of Galerie Crone in Berlin. Curzio Malaparte already looked upon the house as his self-portrait: A house like me - sad, hard and stern [Una casa comme me - trista, dura, serva].

With Malaparte Peter Welz created a traversable installation that confronts the objectivity of the white cube with the equally emotional and strictly formal extravagance of the artist villa Malaparte. The sobriety of the white cube is reduced by the artist to a minimal structure that serves as a framework for images of Casa Malaparte, whose cool and austere beauty is further enhanced by this contrast.

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