

Alexander Wolff

Dimensions Variable

Opens Friday, August 15, 6 - 9 pm

August 15 – September 20

Alexander Wolff brought some of these works by my studio in Berlin. It was nice to have a sort of inverted studio visit, the work freed from residues of psychic energies in the place it was made. AW is definitely a studio artist. He loves studios, just look at his book on this topic. When AW boards the airplane with artworks in his suitcase, he is not so much following in the footsteps of the conceptual artists whose emergence in the 1960s is so highly tied to the advancement of passenger air travel, but adapting to forms of precarity as experienced in 2025. Except AW did study with Heimo Zobernig - in fact that is when he started to sew. And when he assembled the works in my studio, Alexander did so on the floor, which did make me think of Carl Andre. But then his decision-making of how one element was attached to the other seemed guided by some outside (or interior) criteria, towards something just on the verge of when physical form shifts towards illusion.

What I particularly like about this work is, it has a bit of sag, not a quality largely explored in painting, or art in general (I think of a couple works by Robert Morris, Franz Erhard Walter, that one series by Blake Rayne, maybe some of Rochelle Feinstein?) There is also a reduction of means to the very elemental: modular pieces of canvas, little or no color. Attachments like safety pins, velcro, or buttons become expressive tools. Painterly mark emerges not only in the spots that were touched with a brush, but also in decisions to leave the scissored fabric fringe as-is, or not to finish the button holes.

In the years 2007-2009, when these works were made, the artist must have been in his early thirties, living in Berlin when it was ,poor but sexy'. While these works are variable, they are not scores meant to be carried out via instruction by others. At the same time they are not exclusively singular in their authorship, under circumstances someone involved might also arrange them. They carry with them an air of play or possibility, where you could maybe think, "it could also be different".

Megan Francis Sullivan

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