

This exhibition wears different masks. While one of the artists thinks it's important for painting to continue to be play, another arduously works down a surface. The unambiguously abstract is called into question just as the representative is investigated for its apparent fluid qualities. The question of elegance is thrown into the room to the point where it's dripping from the walls. Paintings and sculptures are confronted with each other in an attempt to allow the approaches in form and content to be linked and contradicted. Sequences are formed without chains being locked in. The ensuing ensemble outlines a potential narrative. It's not important here how this unfolds or could come to an end. It's the individual narrative strings instead that evaporate or lead to nowhere. Especially because the works shown here are in no way reliant on each other and their compositions, lines and colors object to their own attention. In this way, they make possible (and test) their collectively created presence in the room. Works from the Braunsfelder Family Collection are put in a relationship with works on loan from various contemporary artists.

Tenzing Barshee

Artists:

Daphne Ahlers (\*1986)  
Jean-Marie Appriou (\*1986)  
Leda Bourgogne (\*1989)  
Nicolas Ceccaldi (\*1983)  
Billy Childish (\*1959)  
Kye Christensen-Knowles (\*1993)  
Adriano Costa (\*1975)  
Walter Dahn (\*1954)  
Rochelle Feinstein (\*1947)  
Heike-Karin Föll (\*1967)  
Penny Goring (\*1962)  
Georgia Gardner Gray (\*1988)  
Behrang Karimi (\*1980)  
Emil Michael Klein (\*1982)  
Gerhard Marcks (1889 - 1981)  
Elizabeth Peyton (\*1965)  
Sophie Reinhold (\*1981)

Giangiaco<sup>mo</sup> Rossetti (\*1989)

Max Schmidtlein (\*1984)

Stephen Suckale (\*1979)

Betty Tompkins (\*1945)

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