

WIDE AS AN ILLUSION.. EXPANSION DISSOLVES
Véronique Bourgoïn, Ulla von Brandenburg,
Andy Hope 1930, Michael Sailstorfer, Pascal Schwendener

10 October to 9 November 2013
Vernissage on 9 October 2013 from 7 pm

The belief that our universe has been continuously expanding ever since the big bang occurred is a widely accepted theory today. Indeed, it has become an integral part of our general knowledge, at least as far as we can understand it. It is likewise difficult to fathom the fact, as string theory tells us, that there are nine other dimensions in addition to ours. How can it be that the universe – of which we are a part, in other words, the largest universe that we know and which even is expanding – is really only part of another one? We are simply unable to imagine such dimensions and cannot conceptualise space – and thus time – in any form whatsoever. However, it seems that science and mankind never abandon the attempt to explore, and undertake, the impossible.

The effort to translate metaphysics – here, the expansion of space – in a pictorial way is one of the major concerns and criteria particularly of western art. Not only did the two-dimensional surface gradually obtain spatial depth, but it also underwent temporal expansion. Indeed, the four dimensions have totally manifested themselves in art, making possible what is virtually impossible ever since Marcel Duchamp's "Nu descendant un escalier No. 2" (Nude Descending a Staircase, No. 2; 1912) and Kasimir Malevich's "Black Square" (1914/15). Duchamp himself is alluding to a composition by the Pre-Raphaelite Edward Burne-Jones but, in a parallel manner, enters into another dimension which integrates Edward Muybridge's findings as well.

With our exhibition "Wide as an Illusion .. Expansion Dissolves", it is a great pleasure for us to therefore present the works of five internationally exhibiting artists who, in various forms of artistic expression, perform that very act of spatial and temporal expansion.

The work of **Andy Hope 1930** (lives in Berlin, Germany) revolves around leaps and travels in time. His locations and figures are located in the future, in the past and on other planets, and they often appear to resist every force of gravitation. Not only a longing for, but a certainty of distant worlds pervade his canvases.

The overlap of different temporal levels is a common trait in the predominantly photographic oeuvre of **Véronique Bourgoïn** (born in 1964 in Marseille; lives in Montreuil, France). A photographic wallpaper with the motif of a strange living room is the basis and foil for her installation. Bookshelves, photographs, a collection of clocks, a tapestry and all kinds of collected trinkets form the background onto which Bourgoïn applies photographs that surrealistically conjure up many a humorous reminiscence. Anachronism is the artist's stylistic device – transmitted in a highly subtle way by the photographic means that she applies.

In his new paintings, **Michael Sailstorfer** (born in 1979 in Velde; lives in Berlin, Germany) depicts labyrinths – usually a direct symbol of the confusions and deviations of life and, in particular, associated with the idea that there is one right path or way to solve a puzzle. The disorientation and physical discomfort experienced in a labyrinth tend to lead to claustrophobia. Yet Sailstorfer liberates this very sentiment – everything is sabotaged in the face of his drastic and extreme airbrushed paths which, significantly, thwart all rules of the labyrinth.

Schematic structures reminiscent of early 20th-century architectural drawings run through the painterly work of **Pascal Schwendener** (born in 1988 in Locarno, Switzerland; lives in Düsseldorf, Germany). It is shrouded in obscurity. Yet in contrast to the stencil, his forms are seen floating in front of a subdued painterly background. In this way, Schwendener is able to associate the ingenious designs of the Bauhaus with the imaginary capacity of painting. Utopias shaped further by the avant-garde are gently embedded into the painting.

Ulla von Brandenburg (born in 1974 in Karlsruhe, Germany; lives in Montreuil, France) achieves a downright hypnotic effect with her double projection of close-up shots of Niagara Falls and extremely slow tracking shots. Her close-up shots of falling water make the idea of a beginning and an end fade away. Only a certain state, or rather a certain movement, accompanies the perception; space appears to be floating. Perhaps it is at this moment in the exhibition when the visitors themselves become part of a time far removed.

Following our opening exhibition “genius loci” – which focused on the remarkable influence of the Düsseldorf Academy and its artistic environment – we are now very pleased to widen the “spirit of the location” here in our gallery and to present international, renowned artists together with younger ones.