

Céline Ducrot

31.3.–13.5.23

Céline Ducrot's work speaks to concurrent themes of wellness. Wellness or wellbeing are words that have become a vital aspect of today's social and economic life. To be well is both a luxury and a challenge. The figures can be read to depict states of being both well or unwell and the grey areas left in between. In her current exhibition Céline Ducrot presents a series of large and medium format works. Each painting, which includes two or more figures, is rendered in airbrush on MDF board. The airbrush is a small, handheld dispenser, that once triggered, causes paint to be automatized into a fine mist, which is then applied to a surface. This acrylic and compressed-air mixture achieves precision via the artist's hand, as she physically distributes and controls the intensity, radius and spray pattern onto the painting. The extension of this painterly technique was pioneered in the 1920s by Man Ray, the main representative of Dadaism, who experimented with the so-called Rayograph.

Céline Ducrot's paintings have a formal vocabulary characterized by her use of color, composition and meticulous attention to detail. Control and attention to detail are innate qualities in her work. She uses a steady-hand as well as precision tools to achieve her signature sharp, crisp lines and accurate shapes and forms.

Color is also a major player in her work, with this series utilizing primarily yellow and blue hues. Blue, bleak landscapes and dark, shadowy tones are much of what we encounter in juxtaposition to the occasional enlightened or illuminated body. The warm orange, brown tones of the the figures jump out of the pictorial plain in comparison to the subdued, complementary blue tones that blend into the backdrops and interiorscapes.

Throughout the paintings, we recognize familiar scenes and themes through a surreal lens. The works present dreamlike scenarios that encourage or reflect on the necessity of taking ones time and observing ones mental, physical or emotional wellness. The figures are depicted sharing a safe space with one another, in regards to location or proximity. These safe spaces feature several storylines written with shared subject matter. For instance, the robust characters are seen holding hands in the fresh air with the security of a small circle of people, or taking time to light candles and benefit from the use of elixirs while bathing, literally watching the time pass with the dripping of wax and the melting of candles. Others, gardening with a bonsai tree and tending to its leaves while having ones hair groomed, lounging around and succumbing to the written word, and enjoying the taste, smell or effect of a mushroom. Céline Ducrot's painting impressively combines and expands art-historical aspects of Surrealism and Dadaism with the present, whereby the basic human needs of closeness and well-being are timeless.



Mixed Feelings, 2022

acrylic on MDF
110 x 70 cm

Biographical Note:

Céline Ducrot was born in Fribourg, Switzerland in 1992. She lives and works in Biel/Bienne CH.

Céline graduated from the Academy of Visual Arts in Leipzig and has exhibited internationally at the National Gallery, Prague CZK, Kunsthaus Centre PasquART, Biel/Bienne CH, Antichambre Bern CH, Kunstraum Satellite, Thun CH, KRONE COURONNE, Biel/Bienne CH, among others. Her work has been awarded at the Swiss Design Awards 2018 and Prix Anderfuhren 2018, and was nominated for the Swiss Design Award in 2022. As an illustrator, her work has been published in a variety of publications and institutions such as die Zeit, Various Artists magazine, Pro Helvetia and WOZ die Wochenzeitung.

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Karsten Födinger

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“His investigation into the statics of structures must be seen in the context of the discovery of the fragility of the very structure that contains very human construction: the Earth“ - Anna Rosellini

Karsten Födinger's work could get called “Radical Sculpture“, investigating both the options and limits of material and statics of construction structures. He is an artist whose work is site specific and site responsive at once, architectural and sculptural, minimalist and process oriented. It is innately related to space and its possible shapes. Building materials and tools such as concrete, stone, wood, trowels, hammers, measuring sticks or formwork form the core DNA of Karsten Födinger's work. In the context of the exhibition Karsten Födinger presents three, towering sculptures that were constructed within the gallery walls and extend across the first two rooms. Each work measures between 2,6 and three meters in height. The works resemble an architecturally accurate column, or support system, although they are acting as neither. The structure is without architectural function. The columns' dimensions follow structurally precise, standard construction guidelines. The outer shell of the work is comprised of an intricate system of lines. Composed of high carbon steel rebar, vertical bars and spiral-anchored reinforcements make up the basic construct of the sculptures. The pleasing vertical and horizontal lines join together to create a geometric mesh outer shell. The column is stabilized at the bottom by 8, 90-degree angled feet, bent outward from the body of the sculpture, forming the base. The interior ,stuffing' of the column is made of concrete. The concrete solution is mixed with water, but left in a moderately dry, sandy state. The cement mixture is then poured, bucket by bucket, into the hollow column. The mix is held together only by the rebar mesh, allowing for some particles to fall and gather on the floor at the base of the column. Although the steel structure suggests stability, this is dissolved by the collapsing concrete mixture. In this sense, Karsten Födinger's architectural sculptures embody structures of human action and communication, which are always characterized by the tension between permanence/transience, reliability/uncertainty.



Untitled, 2023

concrete, steel
290 × 113 x 113 cm

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Karsten Födinger

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Biographical Note:

Karsten Födinger was born in Mönchengladbach in 1978 - today he lives and works in Berlin. He studied at the State Academy of Fine Arts in Karlsruhe with Professors Gün-ter Umberg and later Meuser, as whose master student he completed his training in 2009. From 2018 to 2023 Karsten Födinger taught as a visiting professor at the Faculty of Architecture at EPFL in Lausanne. His works have been shown in numerous international solo exhibi-tions, including the Palais de Tokyo, Paris, FR, Hambur-ger Kunsthalle, DE, Kunsthalle Sankt Gallen, CH, Kunst-verein Mönchengladbach, DE, Verbier 3D Foundation, CH, Kunsthalle Göppingen, DE, Kiosk Ghent, BE, Antenna Space Shanghai, PRC, and Galerie RaebervonStenglin in Zurich, CH.

In 2021 and 2022 he received the Neustart Kultur Stipen-dium of the Stiftung Kunstfonds Bonn. In 2013 he was ar-tist in residence at the Fogo Island Arts Foundation in Ne-wfoundland. In 2012 he was awarded the Balois Art Prize, Art 43 Basel Statements. In the same year he was on a study residency at the Cite Internationale des Arts in Pa-ris and was a fellow of the Stiftung Kunstfonds Bonn and the Kunststiftung Baden-Württemberg. In 2009 he recei-ved the Graduate Scholarship, also awarded by the Kunststiftung Baden-Württemberg. In 2021, his mono-graph *Toward a Radical Sculpture*, written by Anna Ro-sellini and Roberto Gargiani, was published by DCV Ver-lag. In 2009, he co-founded the Mark Pezinger Verlag für Künstlerbücher and developed and published over 60 ar-tist books with international artists until 2014.

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