

## Basel in Düsseldorf

27.6.–14.8.2020

### Group Exhibition in the occasion of the Art Basel Online Viewing Rooms

Ayan Farah

Shannon Bool

Natalie Czech

Helmut Dorner

Benedikt Hipp

Matthias Bitzer

Ketty La Rocca

Barbara Kasten

Esther Kläs

The current group exhibition is curated in occasion of the Art Basel Viewing Rooms that have taken place instead „real“ Art Basel June 8 to 19, 2020. As a resonance to the digital space the exhibition at the gallery will be curated in changing formats until august 14th with works by the artists Barbara Kasten, Esther Kläs, Ayan Farah, Matthias Bitzer, Ketty La Rocca, Shannon Bool, Benedikt Hipp, Natalie Czech and Helmut Dorner.

The curatorial concept follows the line of our gallery programm focusing on female artists from different generation. All artists deal with the interplay of bodily action and identity in different ways. They share a critical view of the perception of reality, employing aspects of New Realism, Conceptual Art, Performance Art, and Body Art.

Kadel Willborn

Birkenstraße 3

D – 40233 Düsseldorf

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Ravena , 2020

Terracotta, marigold, India ink, black clay, dead sea mud, rust and embroidery on linen, hemp and canvas 200 × 150cm

#### Ayan Farah

Several lands and time periods get combined in Ravena which is part of iconic series „Maps“. Composed in a strict Grid like pattern that reminds to the Grid of a map, this work combines multiple places, memories and working process related to of Ayan Farah’s travels around the world. Patches treated with mud from the Dead Sea, clay collected in Iceland, carob from Essouria in Morocco, fermented terracotta from Mexico and Italy, indian ink, or salt from the Assalt Lake Sea in Djibouti, rust that Ayan Farah gained by collecting metal objects around her house and the beach in Southeastern England, mixtures of clay and white chalk from the East Sussex Coast, marigold grown in Southeastern England and indigo grown in Stockholm Archipelago close to Farah’s parents home. This work is one of her major pieces including all aspects of Ayan Farah’s approach to art: the concept of co-existing times, places, histories and geologies.

## Shannon Bool

In Shannon Bool's works the body becomes the central "area of the images". Bool's iconic new tapestry Dawn combine the process of photography with digital image generation with the physical process of tapestry making in Jacquard technique. The motif is based on an imagery completely generated on the computer: a synthetic rendered figure, set in a modernist bathroom whose reflection seems to go on to infinity in the mirrors and tiles. The figurine is completely generated on the computer and plays with connotations what the human body and identity could be, whereas the modernist interior refers to the famous house E1027 designed by Eileen Gray in 1929. The extreme enlargement of the digital motif constructs an image rasterization that becomes part of the actually woven pattern. In this way, Shannon Bool's tapestry constructs a paradoxical bodily experience between digital and real space which kind of „collapse“ within the psychological space of the beholder.

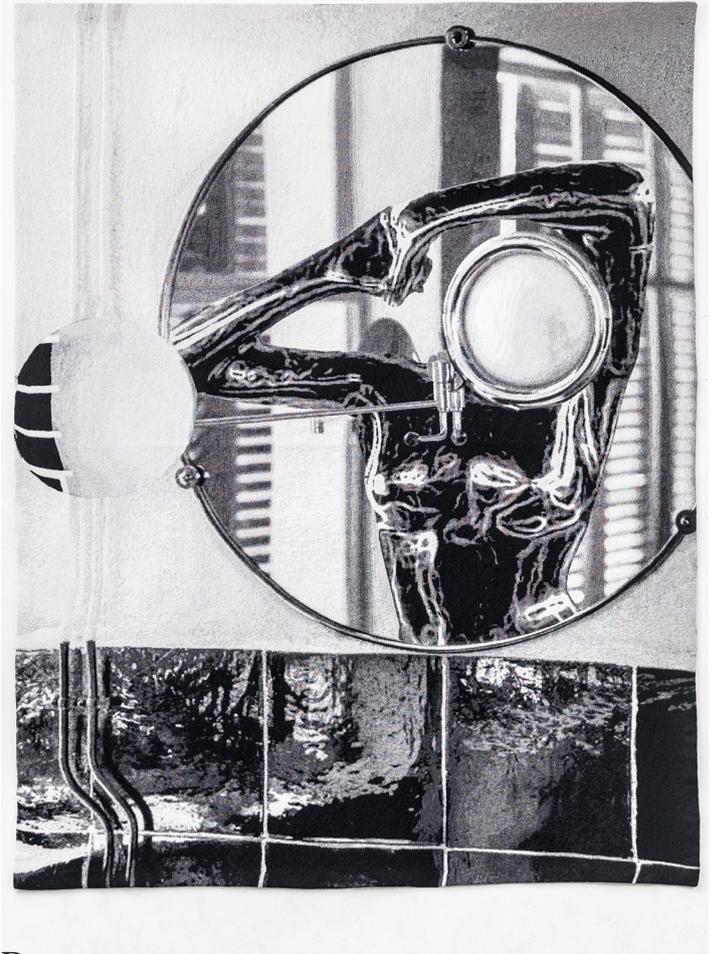
## Benedikt Hipp

In his paintings Benedikt Hipp engages with the weighing of body and mind, aesthetics and ethics, as well as the political dimension of the individual. His new painting Liquid Assemblage embodies all important aspects of Benedikt Hipp's approach to painting. Painted in a time consuming and highly elaborated working process with several layers of oil on wood „Liquid Assemblage“ combine elements of Modern Abstract Painting with the the concept of a synthetical „self-design“ of our time. In a stage like setting Hipp places a combination of abstract forms with a figurative like „portrait“ that together seems to be like a new kind of being. In doing so, different notions of identity collapse

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Dawn, 2020

Jacquard Tapestry with Silk  
241 × 183 cm

into each other and open the window to an utopian and contemporary space where „everything is possible“  
Helmut Dorner

Since the 1970s, Helmut Dorner has been developing a stance toward abstract painting than one could describe using aspects of the Light and Space Movement and at the same time the objectness of Minimal Art. He was already invited to participate in the documenta X in 1997, and his works are included in museum collections such as the Centre Pompidou Paris or the Kunstmuseum Winterthur. In Dorner's painting, light and space are central aspects that in each of his series play with the material qualities of color and the picture support. He grasps color as "factual materiality" that, depending on the light and spatial situation, can permanently alter a picture's consistency. While Dorner's preceding series of "oils" and "varnishes" played with the alternation of opacity and transparency, his new abstract acrylic painting forms a sort of "membrane" between innumerable layers of color that subtly shine through the visible surface and the actual ambient space—reinforced not least through the picture support made of wood that almost appears as an architectural element.

## Natalie Czech

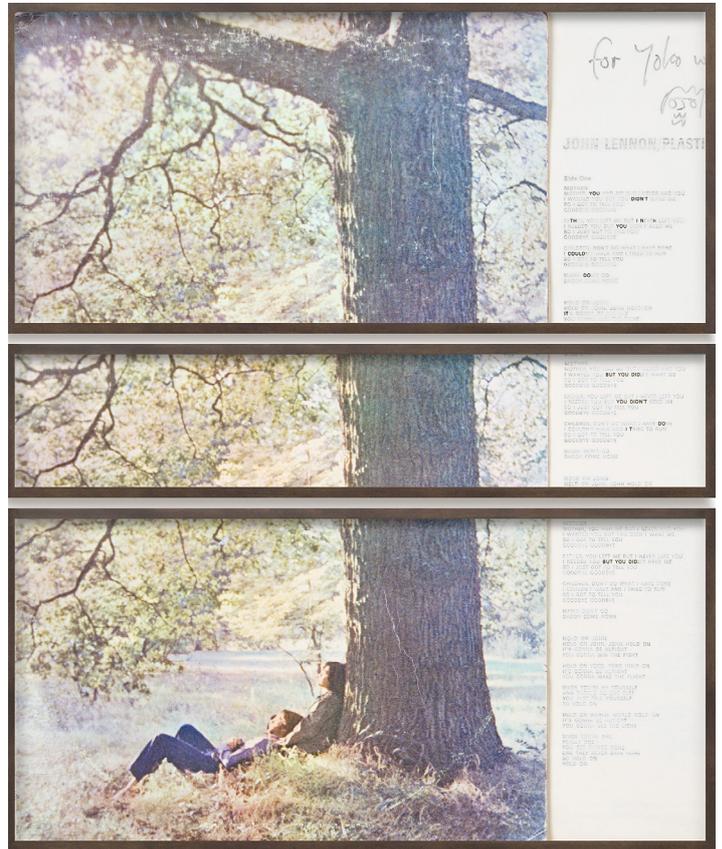
A poem by repetition by Robert Creeley (John) is closely related to the simultaneously produced piece A poem by repetition by Robert Creeley (Yoko). Czech stages the solo albums by Yoko Ono and John Lennon, which were also recorded simultaneously in 1970. The original albums are already collector's items, for although they contain different songs, the covers were staged almost identically. Apart from fine color differences, it is John Lennon who holds Yoko in his arms on Yoko Ono's album, and Yoko who holds John in her arms on Lennon's album. Czech stages the record by John Lennon on the inner sleeve on which the lyrics are printed. White overpainting lets the original lyrics of the songs "Mother" and "Hold On John" recede to the background, while words marked with black make Robert Creeley's poem visible and readable. Yoko Ono's record is also staged on the inner sleeve of John's album, but with the songs "Working-class Hero" and "Isolation", where reworkings and markings make the poem by Rae Armantrout visible and readable. In a pointed and poetic manner, both works use photographic, content-related and formal repetition to "narrate" the ineffable "plus" in the dialog of a romantic relationship.

## Barbara Kasten

Since the early 1970s, abstraction has been at the core of Barbara Kasten's work, which is created in an interdisciplinary performance between painting, architecture, sculpture, and photography. Her iconic series "Constructs" made between 1979 and 1986 embody several key aspects of her artistic approach to abstraction. First, the real construction of her abstract scenes in the studio, then art-historical references to modernist abstract painting and sculpture, and finally the photographic image as an abstract construction. Even if evoking the digital illusions of our present-day synthetic image worlds, Barbara Kasten's photographs are based on an analog work process in which the real light and space and body are crucial components. In her studio, Barbara Kasten constructs her abstract scenes using industrial props such as Plexiglas, metal grilles, mirrors, color gels, or architectural building props such as columns, corrugated roof elements or glass blocks that she buys in hardware supplies venues or builds herself. Barbara Kasten's works are political in the tradition of Constructivism promoting a free perspective in the mindset of the viewer.

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## A poem by repetition by Robert Creeley (John), 2020

3 Archival Pigment Prints  
total: 93,2 × 77 cm

## Matthias Bitzer

Matthias Bitzer's collages, paintings, sculptures, and drawings open the view to "hidden" spaces within a space and thus to the coexistence of the most various truths and identities. Through complex connections between historical personalities, references to modernism and contemporary history, as well as autobiographical elements, Matthias Bitzer raises the concrete exploration of space and the realities hidden in it to a meta-level. While with his art-historical predecessors such as László Moholy Nagy or Oskar Schlemmer new perspectives on time and space were created exclusively on the formal level, Bitzer's spatial installations translate meaning into abstract, narrative codes and visualize the fragility of the "one" truth. Matthias Bitzer's new painting The anticipated flaw in the future self, focus on a fine play with the dissolution of spatial and temporal orientation by combining fictional painting with real objects mounted on the canvas. However, and this makes his new works so exceptional, these real objects like balls and rings lose their original function and become abstract coordinates of new spatial realities. So what you see is a striking and at the same time subtle development of features of art historical aspects of New Realism and Abstract Modernism to a contemporary „NOW“. The motif combines and shifts several images of a portrait and spatial concepts. With a closer look, you see an eye shining through the flickering „background“, whereas objects on the surface expand the painting to the real space.

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The anticipated flaw in the future self, 2020

acrylic, ink, various items  
183 × 163 cm