

KATZ CONTEMPORARY

Daniele Buetti / Wolfgang Flad

Group Show

January 17 – March 22, 2014

Opening: January 16, 6 – 8 pm

KATZ CONTEMPORARY is delighted to present works by **Daniele Buetti** (*1955 Freiburg Switzerland, lives and works in Zurich, Switzerland) and **Wolfgang Flad** (*1974 Reutlingen, Germany, lives and works in Berlin, Germany) in a joint exhibition for the first time. Instead of presenting the works separately, Daniele Buetti's mosaics rather enter into a vivid dialogue with Wolfgang Flad's organic sculptures, making apparent that both artists share an interest in the notion of deformation as well as psychological aspects.

At a first glance, **Daniele Buetti's** works from the series „Oh boy, oh boy“ display a seemingly seductive beauty, their appearance reminding the viewer of the vibrant colours and delicate structure of church windows and medieval mosaics. Upon observing them for longer than just the blink of an eye, however, the works reveal an uncanny or even threatening quality, which exceeds their sacral character. Still, appearances are often deceptive. A closer look shows that the detailed ornamentation veils the concealed motif, misleading the viewer at first glance. The artist uses press photographs of conflict areas as templates for his themes. These original templates go through multiple digital editing processes, resulting in a strong abstraction: Details of the images are gradually extracted and replaced by larger colour fields leaving visible only outlines of the figures and structures, which are themselves divided into minimal colour segments. Using a laser technique, Buetti eventually cuts out the contours of these images through which in turn a seemingly mosaic-like outline emerges.

Specifically created for this exhibition, **Wolfgang Flad's** sculptures appear to have „frozen“ in their natural development for just a quick second, only to have continued stretching and spreading out like a strangler fig an instant later. These biomorphic, dynamic shapes come up against polished, glossy, geometric pedestals, which succeed in either grounding the delicate sculptures or bestowing even more lightness on them. Flad's sculptures are meant to be viewed from all angles, since every perspective offers new insights and outlooks to the viewer. Their monochromatic surface edges and geometrically confined cutting edges might give the impression that the sculptures have been carved out of one single piece. In reality, however, all sculptures have been constructed from the inside out: Regular timber ledges have been transformed into boney skeleton-like constructions held together by angles and screws, thickened by papier-mâché created from shredded art theoretical texts, hinting at the artist's own engagement with art history. This basic shape then gets sanded and coloured, the colour in turn subsequently getting sanded itself. This leads to the effect that the wood reappears here and there, revealing the recycled material.

Flad refers to the work of classic modernists in his sculptures, such as Hans Arp or Constantin Brancusi. One of the exhibited pieces also uses a painting by Francis Bacon as its source of inspiration. In a unique way, Flad thus succeeds in what is so difficult for sculptors to achieve: creating an utmost dynamic through purely static artistic means.

Stefanie Schneider

For visual material and further information please contact the gallery:

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PREVIEW

Choice & Charity Part I

March 29 – May 17, 2014

Opening: Friday, March 28, 2014, 6 - 8 pm