

## KATZ CONTEMPORARY

With the title „*Promenade geometrique*“ Claudia Wieser is in the **Städtische Galerie Lenbachhaus Munich** using the notion of *Promenade Architecturale* created by Le Corbusier.

Starting point of the architecture of *La Tourette* in Eveux near Lyon- built by Le Corbusier- is the idea of the *Promenade Architecturale*.

The distance walking of the space is seen as an elementary movement in which can be recognized the own existence in space and time.

In the architecture of Le Corbusier the idea is imparted that a cognition is connected to an experience of the body which comes before every other form of cognition.

This is an understanding which can also be used for spectating the complex wallworks of Claudia Wieser.

With existing visual material from movies, art history or trivial decoration and mostly made by black and white photocopies Claudia Wieser is creating huge wallpapers.

While the patterns of some wallpapers seems to have a three – dimensional depth others are more surface phenomena. The artist is often using geometrical forms which are connected in different layers together. They are giving as poetic codes an impression into the autonomous visual reality of the artist. The works of Claudia Wieser are making clear a theorem of Maurice Merleau-Ponty in which the meaning of things in a real space is not given a priori. The meaning is spread out when “I am getting into the density of the world by perceiving it”. While this is comparable with a succession of thoughts which is developing by the passing of time the understanding of the visual world of Claudia Wieser is imparting by passing the space – time continuum.

In the work of Claudia Wieser there are also drawings which seem to be like the accompaniment of the room installations and remain to the colour studies of the Bauhaus teacher Ludwig Hirschfeld-Mack. These studies of the artist are made by pencil on paper and inspiring the impression of an absolute balance between form and dark/ lightness imparting by the balanced succession of steps of black and white in the elementary form of the circle. In their exactness and compositional balance they seem to correspond to an interest of the artist to put intellectual concentration and the examination of the formal conditions of creating art on the other side of the expansion of the space.

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