



## Katz Contemporary

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### Exhibition Detail

**Piotr Dluzniewski, Hans Falk, Elisabeth Llach, Alexis Saile**  
ATTRAITIS CLANDESTINS

**Katz Contemporary**  
Talstrasse 83  
CH  
8001 Zurich  
Switzerland  
Switzerland

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Wednesday 3rd March - Saturday 10th April

**Opening:**  
Tuesday 2nd March 19:00 - 21:00



**Piotr Dluzniewski, Die blauen Schuhe,**  
2009, Watercolour on paper, 24 x 30,2 cm  
© Katz Contemporary

### > QUICK FACTS

**WEBSITE:** <http://www.katzcontemporary.com>

**COUNTRY:** Switzerland

**EMAIL:** [info@katzcontemporary.com](mailto:info@katzcontemporary.com)

**PHONE:** +41 44 212 22 00

**OPEN HOURS:** Tue - Fri 11am - 6pm; Sat 12pm - 4pm or by appointment

**TAGS:** drawing, painting, mixed-media



### > DESCRIPTION

The group exhibition "Attraitis Clandestins" presents four artists whose works are inspired by human secret attractions. Forbidden seduction and erotic temptation are translated into various pictorial languages. Whether representing secret obsessions or games dominated by gender rules, Piotr Dluzniewski, Hans Falk, Elisabeth Llach and Alexis Saile all illustrate these secret and mysterious moments. What comes to light in their works, otherwise takes place in secret. The sly gaze these pictures portray is a view of a discreet, sensual fantasy world.

The erotic fantasy-drawings of Piotr Dluzniewski (\*1952 Lodz/PL, lives and works in Cologne, DE) are set in secret places which are all disconnected from space and time. His works are sketches of stage performances for adults – frivolous staging, exciting plays on power and control – because everything in the artist's mind is like theatre. Princesses dressed in leather or highheeled boots act, "behind red curtains", with props such as masks and whips, ladies with angel faces and doe eyes wear collars made of cold metal instead of strings of pearls – or in contrast to these Madonna-like figures, "bad mother-like" creatures settle on the scene with strict expressions. All the characters are delicately depicted; women appear either self-confident, brisk or indifferent. Working directly with watercolour and pencil, Piotr Dluzniewski brings his dream world to the paper. Despite Dluzniewski's meticulous pictorial execution and gentle use of colour, his variations on eroticism may still be considered taboo in our society.

Hans Falk (1918 – 2002) is one of the most important Zurich artists in the second half of the 20th century. He left behind a prolific body of work, consisting mainly of graphic designs, paintings and drawings. Trained as a graphic designer, he became one of the most important representatives of Swiss poster designers in the 1940's and 1950's. In 1964, Hans Falk designed seven posters for the Swiss National Exhibition held in Lausanne. The nomad artist travelled extensively; the geographical changes often reflecting themselves in his artistic breaks. Falk lived abroad for extended periods of time in Ireland, New York, and London and on the Italian Island of Stromboli.

Beginning in 1973, Falk lived in New York and remained there for thirteen years. Between 1979 and 1985 he repeatedly approached the New York transvestite scene and became familiar with its clubs. A series of drawings resulted from his visits to G.G.'s Barnum Room and Grape Vine nightclubs. The Hans Falk drawings, which are shown in the group exhibition, are part of the transvestite drawings series. They represent men in intimate poses either in their apartments or dressing rooms, in make-up sessions or all dressed up at work. Hans Falk succeeded beautifully in translating men's inclination to turn into women. Sketched with a light and free line, the drawings have a playful and constrained attitude, always in an "in between" state, neither a complete man nor a complete woman. Falk's fascination with this subculture world also led him to write about his experiences in the transvestite scene. These texts were published together with the drawings in 1985 in "Hans Falk, Transvestism. Drawings, Gouaches, Collages".

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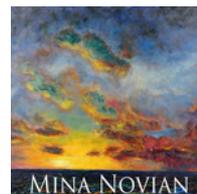
Elisabeth Llach (\* 1970, Neuchâtel, CH) principally draws and paints but has, for some years, been dedicated to performance as well. Llach's series of drawings and acrylic on paper presents an ambiguous, perverse or even macabre universe which is reflected in the violence of the artist's line or the choice of the colour range, bringing to mind compositions from a David Lynch or Federico Fellini film. Drawing inspiration from glossy magazines as well as art history records, Elisabeth Llach concentrates uniquely on the representation of women. But the transition from magazines to drawing is done without mercy and, reaching the height of aesthetics, reveals a dubious world ready to fall into the unreal, moving back and forth between strange and familiar, dark and enchanting or funny and tragic. "Ne t'inquiète pas", a small format series initiated in 2006 and still in progress, subtly, but also humorously, deals with scenes evoking the world of theatre, art, dance, circus or apparently innocent games whose protagonists often are strangely distorted. In the paintings from the "Öl" series (started in 2008), the artist has figures appear on a black background, evoking a wide range of human feelings; desire, cruelty, frivolity, deviance are all found here. Otherwise, "Stillleben" (Still Life), (started in 2008), deals with the theme of woman as an object. All painted in the same colour and, as the title indicates, the women are frozen, unmoved, and blending into the setting in which they were placed. Elisabeth Llach's multi-sided portraits of women must however be taken with humour as does the artist herself.

Alexis Saile's pen (\*1972 Basel, lives and works in Zurich) flows with uninhibited, direct sexuality. His work is spontaneous - allowing neither space for reflection or consideration for good taste. Innumerable sex organs, as well as breasts and bottoms - either drawn or painted - are spontaneously thrown onto the paper. Saile's obsession with fragmented eroticism comes neither from his excess of sexual attractions, nor from their absence. It is rather a reaction to the daily abundance of visual impression; and it is only through artistic production that he succeeds in dealing with them. The artist suffers from pressure from opposite poles - passive and active. On one hand, he is dominated by the need to let his mind and thoughts drift and on the other hand, by the urge to produce. For Saile, the result of this inner conflict manifests itself in the repetitive painting of the same sexual pattern. In addition to paintings, he is also interested in words, which likewise find their expression in a minimal, but absolute character.

Iлона van Hoek



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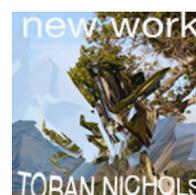
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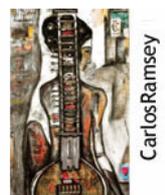
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