

KATZ CONTEMPORARY

Science & Fiction - A laboratory of drawing

24 October - 22 December 2012
Opening: Tuesday, 23 October 2012, 6 - 8 pm

„Is there a link between utility and uselessness?“
„Of course. It's useful to have useless things.“

Janette Laverrière in an interview with Frieze Magazin 2009

A Sense of Wonder - a term derived from science fiction metaliterature - describes an emotional and intellectual reaction to impressions, which modify the present notion of reality and redefine it. The borders between reality and fiction blur in the process and reality turns into an open vessel ready to be explored. Since a drawing can be an expression of scientific curiosity on the one hand, and the representation of an emotional reaction on the other, it reflects this feeling of wonderful amazement, harboring the possibility of immediate implementation of an impression like no other medium.

Science & Fiction - the title of the exhibition - pays tribute to this Sense of Wonder: The dense exhibition laboratory presents drawings not exclusively as works on paper, but also including pieces such as **Hanne Darboven's** conceptual work, installation sketches by **Feipel & Bechameil** or **Janette Laverrière's** furniture and walls hung with classic drawings - boundless, explorative and intertwined in a new way. The viewer will immerse in it!

There is **Patrick Graf's** thicket, which is reminiscent of miniature painting or **Anke Röhrscheid's** dark worlds. Observing her work feels like gazing into a very peculiar world, which operates under different laws of nature and dimensions. **Martinka Křemečková's** pieces bring to mind the polymorphously mutating drawings of the Surrealists and are in a way just as much inspired by metaphysical thoughts as **Veronika Holcová's** landscape motifs of the unconscious. For years **Adrian Germann** has been working on drawing a dream city - with telephone books, a city map and registered inhabitants - and thus creating a fascinating world within the world.

The volumes of works on the walls form the brackets of the exhibition. They do not serve as explanations, rather the lab is supposed to keep its secrets. Perhaps all of a sudden - just as intended by the Sense of Wonder - an unforeseeable unity becomes visible. *Science & Fiction* is human - connected to our internal root into the earth. There is nothing that offers us new (scientific) insight like our own imagination after a journey into fiction (be it a book, a film, a drawing or a painting). Therefore the exhibition does not want to tell a particular story but instead intends to recall stories to the viewer's memory and encourage him or her to come up with new ones.

That is exactly what **Vera Ida Müller** does - she weaves dreams into reality, thoughts into photography. At times, the elements of these networks are scattered throughout the gallery space - or even outdoors in front of it, as in **Duncan Butt Juvonen's** mysterious society „ABC“ which according to the doorbell sign now resides here. Folkloristic religion, superstition and fairy tales but also Pinochet's military junta are parts of the source of memory of **Sandra Vásquez de la Horra's** peculiar object-like drawings. In such manner different epochs and eras are being gathered, like in **Stéphane Zaech's** works, which expose a repertoire from the Old Masters to details from our contemporary surroundings.

Pondering, visualizing, writing; these, too, are aspects of drawing. **Bettina Mürner**, a painter originally, realizes a sculptural piece for this exhibition: A desk, „at which one can picture a great poet and author such as Böll...“. The drawings of **Marianna Utinien**, who also has a background in painting, appear

as delicate sketch-like statements. Just the other way around, **Reinhold Rebhandl** takes pieces from the history of painting as starting points for spontaneous „scientific“ colour analyses.

Like arrows freely flying about, the small formatted works by **Anya Belyat-Giunta**, **Piotr Dluzniewski** or **Ladina Gaudenz** meet large drawings by **Thomas Müllenbach** and the installative spatial intervention by **Daniela Justiniano** which she calls „architectural textile“. Everything is energized. At the inner core of the medium of drawing lies a balancing act between (scientific) certainty and (fictional) uncertainty. It claims, it speaks - perhaps incomprehensible at times. However, it is only the viewer, who does not bear being unable to explain something he or she experiences. The poetry of the medium, by contrast, speaks by itself - so do **Peter Emch**'s warm, colourful pieces, as well as the anxious stroke of **Stephan Hausmeister**'s papers, the technically brilliant pieces by **Alain Huck** and the intense feminist portraits by Austrian artist **Elke Krystufek**.

In its immediacy, spontaneity and the absent pressure of ultimate validity when being observed, a drawing evokes the aspect of emancipated and associative participation. It serves as a wide, open field and not a pre-arranged definite space. The lab-character of *Science & Fiction* therefore also derives from questioning the separated roles of artists and curators and the reinterpretation of the exhibition space into a sort of Gesamtkunstwerk - a synthesis of different kinds of art - that comes with it. It therefore comes as no surprise that the exhibition is curated by **Sebastian Utzni**, who is an artist himself.

Science & Fiction toys with the modes of display in contemporary art which will also be the topic of the Curator's Talk on November 23rd, 2012 at 7 pm. One of the participants is **Andreas Marti** whose work is also featured in the exhibition. Since he himself works both as an artist and a curator, he is extremely familiar with the feedback of the different energies that involve either role. Further guests will be art historian **Dr. Laura Arici** as well as **Stefanie Herrmann** and **Tomas Germann**, who run the Zurich based gallery Herrmann Germann Contemporary.

We see an exhibition, which actually consists of several exhibitions. Ranging from neat hanging to a chaotic mess, works are presented singularly, piled up, in the middle of the space and on the walls. The artists come from different countries, find themselves at different points of their careers and belong to different generations. In addition to the contemporary pieces, it is a particular delight to present originals by „special guests“ **Hans Arp** (1886-1966), **Giovanni Francesco Barbieri Guercino** (1591-1666), **René Beeh** (1886-1922), **Eugène Delacroix** (1798-1863), **Charles Dufresne** (1876-1938), **Ferdinand Hodler** (1853-1918), **Zoran Mušić** (1909-2005), **Camille Pissaro** (1830-1903) and **Johannes Robert Schürch** (1895-1941).

We invite you to explore this exhibition lab and discover your very own route - to follow a tempting path here or there, to immerse into the works, to stroll about and to let yourself get lost. Intriguing discoveries and surprising correlations await you in unlikely places if you wander around in a seemingly aimless fashion, just in the sense of Janette Laverrière's previously mentioned quote „It's useful to have useless things!“

For image requests and further information, please contact the gallery:
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Gallery Weekend

27 & 28 October 2012, 11 am - 5 pm

Curator's Talk

23 November 2012, 7 pm

with Dr. Laura Arici, Stefanie Herrmann, Tomas Germann & Andreas Marti

Meet the Artists

15 December 2012, 2 - 4 pm