

pər-'sō-nae

John Ahearn, Elizabeth Jaeger, Kris Lemsalu, Tony Matelli, Lionel Maunz,
Adam Ulbert, Francis Upritchard, Cajsia von Zeipel

November 17, 2017 – January 13, 2018
Opening: November 17, 2017

per-so-nae

We live in ambivalent times in regard to the 'bodily' – on the one hand we experience a constant drift into the digital/virtual that encompasses all areas of life; on the other hand there is at once an increase in this longing for 'real-ness', tangibility and sensation that almost takes a manic streak.

It is interesting to see how a 'figurative' language reappears in many artistic expressions these days without shying away from dealing with the 'physical' as such. One can observe a backlash of 'figurative painting' as well as a renaissance of performative practice in recent years. The human body in its 'perceptibility' and as an 'acting' and charged subject/object stands always in focus hereby. Until recently the field of sculpture has seen a discourse in which rather works based on conceptual, material-induced, abstract-enigmatic, assemblage-like, or ready-made ideas were in foreground and that were debated through their context.

But where does the current want for an ostensibly old-fashioned and overcome form come from? This desire to create something, to form and to interweave it tightly with concepts of liveliness? It shouldn't take too much wonder since sculpture has been the medium to depict the human body ever since.

I have once read: sculpture is longing. I really like this statement as it is very simple on the one hand and on the other hand also just very true. Sculptures soothe our longing for the physical, the directly perceptible beyond the omnipresent screens. They give a form to reality, stand up against dematerialization and negotiate concrete topics by means of their literal corporeality: Sculpture raises questions of identity, relationship structure, the perception and experience of space. Hyper-reality and the dislimitation of the body can be as well in focus as bio-politics, consumption, pop culture, digitalism and the personal localization within these structures.

In the group exhibition per-so-nae I would like to reflect on the above perspectives. For this reason I have invited artists that elaborate in their artistic practice in a particular and complex manner with aspects of the figurative or rather said its depiction and that have developed an authentic and distinct artistic language of expression. - text by Anna Lalla

John Ahearn, Ellisabeth Aegerter, Lis Lemsalu, Tony Matelli, Lionel Maunz, Adam Libert, Francis Upritchard, Cajsa von Zeipel





Tony Matelli

Jesus, 2016

concrete, steel, painted bronze

99 x 48.3 x 33 cm / 39 x 19 x 13 in.



Lionel Maunz
I Need Love, 2015
Cast iron and concrete
139.70 x 101.60 x 101.60 cm / 55 x 40 x 40 in.





John Ahearn
Caroline 1999
acrylic on plaster
58.4 x 38 x 15 cm / 23 x 15 x 6 in.



Francis Upritchard
Leader of Men, 2012
modelling material, foil, wire, paint, cloth
71 x 20 x 20 cm / 27 61/64 x 7 7/8 x 7 7/8 in.



Francis Upritchard

Tree, 2012

modelling material, foil, wire, paint, cloth

102 x 92 x 25 cm / 40.15 x 36.22 x 9.84 in.



Elizabeth Jaeger
Pulverized Music Stand, 2017
Ceramic, hydrocal, metal lathe, housepaint
various dimensions



Adam Ulbert

The Iguana of some lonely Galapagos, 2016

wood, polyurethane rubber, neon tube light

45 x 190 x 50 cm / 17 23/29 x 74 51/64 x 19 11/16 in.



Kris Lemsalu
Ciao Cacao, 2016
ceramics, latex suit, stones, inflatable mattress
dimensions variable





Cajsja Von Zeipel

Dinner at mine, you bring the wine (Marie), 2017

resin, fiberglass, plaster, styrofoam, steel, frying pan, synthetic wig
120 x 164 x 110 cm / 47 1/4 x 64 5/8 x 43 1/4 in.

