

GALERIEKORNFELD

GALERIE KORNFELD präsentiert
Franziska Klotz und Patricia Ayres

Vernissage

Freitag, 24. Januar, 18–21 Uhr

Laufzeit

24. Januar – 18. April 2020

Di–Sa, 11–18 Uhr

Ort

Galerie Kornfeld, Fasanenstraße 26, 10719 Berlin



Franziska Klotz, *Moorbrücke*, 2019

Sehr geehrte Damen und Herren,

zum Beginn des Jahres 2020 zeigen wir neue Bilder der Berliner Malerin Franziska Klotz im Dialog mit Skulpturen der New Yorker Bildhauerin Patricia Ayres.

Franziska Klotz malt Landschaften, Figuren oder Strukturen, die sie in der realen Welt beobachtet. Ebenso wichtig wie die Auseinandersetzung mit der Wirklichkeit und den existenziellen Fragen des Seins sind ihr die Mittel der Malerei selbst: Komposition, Farbe, Form und individueller Ausdruck. **Patricia Ayres** fertigt Skulpturen aus Stoff und anderen weichen Materialien, die an deformierte Urbilder von Weiblichkeit denken lassen. Die Verletzlichkeit des Körpers wird deutlich, aber auch das Streben des Geistes nach unbedingter Freiheit.

„Das Werk von **Franziska Klotz** befindet sich aktuell in einer spannenden Übergangsphase“, so **Christoph Tannert**, künstlerischer Leiter Kunsthaus Bethanien. „Die Dinge entwickeln sich. Ein transitorisches Element macht sich bemerkbar, das die gesamte Ausstellung erfasst. Es handelt sich um einen Wandel, der eine existentielle und eine innerkünstlerische Seite hat.“

Viele Künstler*innen lieben auf leidenschaftliche Weise das Inkognito, das in die Distanzierung weist. Nicht so Franziska Klotz. Sie reagiert in ihren neuen Werken mit einem geschärften Bewusstsein ihrem Leben und ihrer Kunst gegenüber. Wer Klotz' Bilder zu lesen versteht, wird in ihnen das besondere seelische Moment wahrnehmen, das die private Innenwelt mit der öffentlichen Umwelt verbindet.

Vom künstlerischen Standpunkt her zeigt sich Klotz' Jahresproduktion von 2019 konzentrierter, stilistisch verdichteter, mehr auf den Stellenwert von Farbe als Materie orientiert. Entstanden sind Zeichnungen sowie kleine und mittlere Formate in Öl auf Leinwand. Mehr als bisher respektiert Franziska Klotz die Autonomie künstlerischer Werte in der Rolle der bei der Transformation von Realität wichtigsten Faktoren.

Bilder mit dem Motiv einer zerbrochenen Scheibe, die um das Verhältnis von Innen und Außen kreisen, einen erhofften Durchbruch thematisieren, belegen augenfällig die Übersetzung der realen sinnlichen Erfahrung des Sehens, das ja immer mit Farbe und Bewegung zu tun hat, in die Form der Malerei. Die Organisation von Farbe als Material und als Energieträger auf der Bildoberfläche steht ganz im Zentrum ihres Interesses. Der Farbauftrag ist pastos. Über Farbe findet die Künstlerin zur Form. Bildnerisch offensiv setzt sie Formsplitters in der Modulation von Blau-Grau-Violett zu Grau-Schilfgrün-Gelb. Es ist ein introvertiertes Spektrum, in dem die Farbe vom Umriss her konzipiert wird.

In Bildern, auf denen junge Menschen in Krisenzeiten dargestellt sind, geht es um Stimmungsumschwünge und die Schwierigkeiten des Erwachsenwerdens.

Die Untiefen der menschlichen Existenz sind auch Gegenstand des Bildes „Bastei“, eine freizügige malerische Komposition, die sich auf die Tatsache bezieht, dass genau dort (in der Sächsischen Schweiz) eine Gruppe von Kurden mit Bengalos einen Anti-Erdogān-Auftritt inszenierten und im Oktober 2019 gegen den Einmarsch türkischer Truppen in Rojava (der Demokratischen Föderation Nord- und Ostsyrien) protestierten.

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Höhepunkt der künstlerischen Selbstbefragung ist Klotz' Bild „Moorbrücke“, ein in einem Braun/Weiß/Grau/Blau-Fächer aufgebautes Symbolbild, in dem Ungesicherheit und Instabilität im Leben eines jeden Menschen den Deutungshorizont ausmachen. Dieses Bild, das gleichermaßen ins Woher wie ins Wohin weist, ist wie ein meditativer Brückenschlag von Farbe in eine transzendente Wirklichkeit. Franziska Klotz hat nur Teile der Leinwand grundiert und setzt im oberen Teil des Bildes spielerisch Kürzel mit Zeichenkohle, um die Betrachter ins Offene zu führen und sie letztlich ohne bündige Antworten sich selbst zu überlassen ...“

Assoziative Offenheit kennzeichnet auch das Werk von **Patricia Ayres**. Ihre amorph geformten, humanoiden Skulpturen sind Schwestern der Venus von Willendorf und damit einer prähistorischen Formulierung von Weiblichkeit, gleichzeitig aber auch Verwandte der fetischartigen Puppen von Hans Bellmer. Eine Außenhaut aus farbigen Gummibändern, Stoff und Garn, zusammengehalten von Haken, Ösen und Karabinern, spannt sich über eine Konstruktion aus Watte, Moosgummi und Sperrholz. Die kleinformatischen Werke unserer Ausstellung könnten ebenso gut Torsi darstellen wie Köpfe. Assoziationen an die hautfarbene Unterwäsche längst vergangener Zeiten stellen sich ein. Man könnte an Miederwaren denken, die den weiblichen Körper nach meist männlichen Idealen zurichten, aber auch an Zwangsjacken, die den Bewegungsdrang psychisch Kranker durch Fixierung verhindern. Die Verletzlichkeit der Figuren spiegelt sich in den Sockeln aus übereinandergestapelten, teils farbig bemalten Schlackenbetonblöcken. Gleichwohl ist die unbändige Kraft der Skulpturen von Patricia Ayres überdeutlich, ihr unstillbarer Drang auszubrechen und, im Wortsinne, die Fesseln zu zerreißen und damit nicht nur den Körper sondern auch den Geist zu befreien.

Franziska Klotz wurde mit dem Max-Ernst-Stipendium der Stadt Brühl ausgezeichnet und arbeitete auf Einladung des Goethe-Institutes 2015 und 2018 für mehr als sechs Monate als Stipendiatin der Deutschen Kulturakademie Tarabya in Istanbul. Ihre Werke werden weltweit ausgestellt, so beispielsweise auf der 4. Internationalen Biennale für junge Kunst in Moskau 2014, beim 56. Oktober-Salon in Belgrad 2016 und im Fanø Art Museum in Dänemark 2017. 2018 wurden ihre Werke bei der Präsentation der Stipendiaten der Kulturakademie Tarabya im Hamburger Bahnhof ausgestellt, 2019 widmete ihr das Kulturforum Schorndorf die Ausstellung „Ölregen“, die von einem [Katalog](#) mit Texten von Gerald Matt und Karin Schulze begleitet wurde.

Nach Abschluss ihres Studiums der Bildenden Kunst am Brooklyn College, City University of New York mit einem BFA und einem MFA am Hunter College, City University of New York schloss **Patricia Ayres** 2019 die Skowhegan School of Painting & Sculpture als Meisterschülerin ab. Die Werke der mehrfach ausgezeichneten Künstlerin, die im Rahmen eines Stipendium 2007 erstmals nach Berlin kam, waren 2019 unter anderem in der Ausstellung „Entering a Song“ bei Koenig & Clinton in Brooklyn (NY) zu sehen.

Wenn Sie weitere Informationen oder druckfähiges Bildmaterial wünschen, sprechen Sie uns gerne an. Wir vermitteln Ihnen gerne einen Interviewtermin mit Franziska Klotz in Berlin oder stellen den Kontakt zu Patricia Ayres in New York her.

Wir freuen uns sehr auf Ihre Berichterstattung

Herzliche Grüße,
Tilman Treusch

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Patricia Ayres, *Wip 011*, 2019

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Franziska Klotz, *Moorbrücke*, 2019

Dear Ladies and Gentlemen,

At the beginning of the year 2020, we will be showing new paintings by the Berlin-based painter **Franziska Klotz** in dialogue with sculptures by the New York-based artist **Patricia Ayres**.

Franziska Klotz paints landscapes, figures or structures that she observes in real life. The scrutiny of reality and existential questions of being are just as critical to her as the means of painting per se: Composition, colour, form and individual expression. Patricia Ayres makes sculptures out of fabric and other soft materials that evoke deformed archetypes of femininity. The vulnerability of the body becomes apparent, and also the striving of the soul for unconditional freedom.

“The work of **Franziska Klotz** is currently in a fascinating junction,” says Christoph Tannert, artistic director of Kunsthau Bethanien. “Things are evolving. There is a noticeable transitional element that sets the tone of the whole exhibition. This shift has both an existential and an artistical aspect.

Many artists passionately cherish the state of incognito, which hints towards dissociation. Franziska Klotz does not. With her new works, she reacts to her life and art with acute awareness. Those who know how to read Klotz’s paintings will perceive a particular, emotional moment in them, which connects the private inner world with the public environment.

From an artistic point of view, Klotz’s annual production in 2019 is more concentrated, stylistically more condensed, and more oriented towards the significance of colour as matter. It includes drawings as well as small to mid-format oil on canvas paintings. More than ever before, Franziska Klotz respects the autonomy of artistic values as the essential factors in the transformation of reality.

Paintings with the motif of a broken pane, which revolve around the relationship between the internal and the external, thematising the desired breakthrough, clearly demonstrate the translation of the real sensual experience of sight, which always has to do with colour and movement, into the form of painting. The organisation of colour as material and as a medium of energy on the surface of the painting is the focus of her interest. The application of colour is pastose. The artist attains form through colour. In a pictorial offensive, she places splinters of form in the modulation from blue-grey-lilac to grey-reed green-yellow. It is an introverted spectrum in which colour is conceived from the shape.

Paintings of young people in times of crisis thematise mood swings and the challenges of coming of age.

The depths of human existence are also thematised in the painting “Bastei”, an unreserved pictorial composition, with reference to the fact that it was in Bastei (in Saxon Switzerland) that a group of Kurds staged an anti-Erdogan demonstration and protested against the invasion of Rojava (the Democratic Federation of Northern and Eastern Syria) by Turkish troops in October 2019.

The highlight of the artistic self-interrogation of Klotz is the painting “Moorbrücke”, a symbolic painting constructed upon brown/white/grey/blue panels in which insecurity and instability constitute the horizon of

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interpretation in the life of every human being. This painting that points both towards the whence and the whither is a meditative bridge from colour to a transcendent reality. Franziska Klotz only primed the canvas partially, and she playfully places codes in the upper part of the painting with charcoal to lead the viewers into the open and ultimately to leave them to their own devices without easy answers..."

Associative candour also characterises the work of **Patricia Ayres**. Her amorphous, humanoid sculptures are sisters with the Venus of Willendorf and thus with a prehistoric expression of femininity. Simultaneously they are related to the fetish-like dolls of Hans Bellmer. An outer skin of coloured rubber bands, fabric and yarn, held together by hooks, eyelets and carabiners, stretches over a construction of cotton wool, foam rubber and plywood. The small-format works in our exhibition could just as well represent heads as torsos. Associations with skin-coloured underwear of the past come to mind. One could think of corsetry, which shapes the female body according to mostly male ideals, but also of straitjackets, which inhibit the need for movement of the mentally ill through fixation. The vulnerability of the figures is mirrored in the pedestals made of concrete blocks stacked on top of each other, some of which are painted. All the same, the irrepressible power of Patricia Ayres' sculptures is all too evident, their unquenchable urge to break free and to literally tear the bonds and thus liberate not only the body but also the mind.

Franziska Klotz was awarded the Max Ernst Scholarship of the City of Brühl and worked for more than six months as a fellow of the German Cultural Academy Tarabya in Istanbul at the invitation of the Goethe Institute in 2015 and 2018. Her works are exhibited worldwide, for example at the 4th International Biennale for Young Art in Moscow 2014, at the 56th October Salon in Belgrade 2016 and the Fanø Art Museum in Denmark 2017. In 2018, her works were exhibited as part of the presentation of fellowship holders of the Tarabya Cultural Academy in Hamburger Bahnhof. In 2019, the Cultural Forum Schorndorf dedicated the exhibition "Ölregen" to her, which was accompanied by a catalogue with texts by Gerald Matt and Karin Schulze.

After completing her fine arts studies at Brooklyn College of the City University of New York with a BFA and an MFA from the Hunter College of the City University of New York, **Patricia Ayres** graduated from the Skowhegan School of Painting & Sculpture as master student in 2019. The works of the multi-award-winning artist, who came to Berlin for the first time in 2007 on a scholarship, were shown in 2019, among others, in the exhibition "Entering a Song" at Koenig & Clinton in Brooklyn, New York.

Should you require further information, or printable images, please do not hesitate to contact us. We will be happy to arrange an interview appointment with Franziska Klotz in Berlin or establish contact with Patricia Ayres in New York.

Kind regards,
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