

# Jay Gard

## *The Beginning of Shaping*

**Opening:** Friday, April 28, 2023 | 6 p.m. to 9 p.m.

**Gallery weekend:** April 28 – April 30 | 11 a.m. to 7 p.m.

**Duration:** Saturday, June 21, 2023

**Opening hours:** Tue – Sat, 11 a.m. – 6 p.m. and by arrangement

**Reminder:** After April 30th guests that have interest in seeing the exhibition will have to require an appointment or can come by to KORNFELD Galerie (Fasanenstr. 26)

**KORNFELD** Galerie is pleased to announce our first exhibition with artist Jay Gard (\*1984, in Halle, Germany) titled *The Beginning of Shaping* in our special event venue 69salon.

This exhibition will show a variety of works going from paintings to sculptures, objects and a mixture of them. All these works correlate to Jays distinctive venues of creating objects that become pieces of art on their own, capturing his distinctive style that dabbles between functionality in design with his adventurous artistic aesthetic that is reminiscent of the 1970s.

The idea that there is inherently rationality in art was argued by the German philosopher Theodor W. Adorno in his late *Aesthetic Theory* (1970), suggesting that the rationality of art is connected to the impulsive act of expression. These two concepts tend to be at odds, creating tension but in reality neither can be understood without the other, rationality can not be understood without mimesis and vice versa.

During his upbringing in Eastern Germany, where there was a scarceness in variety when it came to objects and clothing which drove the locals to create their own individual pieces, would be essential for Jay in finding his artistic roots. Combining his background with the clear influence from Goethe, Kandinsky, Runge and artists and intellectuals that oscillated between rationality and mysticism, including evidently the Bauhaus approach which was characterized by the attempt to unify individual artistic vision with mass production principles emphasizing on function and practicality.

Jay Gard constructs art objects that combine aesthetics and rationality. His works are characterized by strict geometric shapes and conceptual structures. They are mostly composed of wood, plywood and steel, and finished with industrial paint. Remnants of the construction process – such as scrub marks, angle and measurement calculations – are often left visible to the viewer. This exhibition handles with the dualities of these components creating a balance between them where art and design intertwine. The viewer can appreciate his deep interest of space and installation, objects, and visual but also auditory and functional relationship between viewer and objects in a space. Featuring a variety of works that emphasize on the multidimensionality of his artistry, Gard's works range from an outdoor sculpture where metal and wood interact with nature, to three-dimensional wall paintings, small scale abstract sculptures and design inspired objects that combine functionality and art for the sake of art.

**Jay Gard** studied at the Burg Giebichenstein University of Art and Design in Halle. After an influential period as an assistant at the studios of Tom Sachs in New York and Thomas Demand in Berlin, he again devoted himself to studying art, attending Joachim Blank's Installation and Space class at the Academy of Fine Arts in Leipzig. He has received multiple awards including the Bauhaus Dessau 100 year Jubilee Residency in 2019, where he designed three editions of

## 69salon by KORNFELD

Marcel Breuer's B9 chair from 1926 in collaboration with the Stiftung Bauhaus Dessau and Thonet GmbH, the Art Grant by Kunstfonds Foundation in Bonn amongst others. Participated in multiple international and national solo shows at the Jonas-Mekas-Visual-Art-Center in Vilnius, Lithuania, the Haus am Lützowplatz im Ausstellungsraum der IG-Metall in Berlin, the Warte für Kunst in Kassel, and Museum Gunzenhauser in Chemnitz as well as in galleries worldwide, amongst others the Half Gallery, Sexauer, Gether Contemporary, KanyaKage amongst others. He has many open air permanent installations including a 5 meter one titled „Sanssouci“ at the Potsdamer Rechenzentrum. One of the most well known publications about the artist is titled „Jay Gard: Form und Farbe“ by the Lubok Verlag.

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