



PRESS RELEASE

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»*Form and Space – Concetti Spaziali*«

accompanying the 57th Venice Biennial

›*La Galleria*‹ Dorothea van der Koelen · Venedig

On the occasion of the 57th international exhibition of arts in Venice, ›**La Galleria**‹, the Italian branch of ›Galerie Dorothea van der Koelen‹ in Mainz (Germany), presents the works of ten internationally renowned artists from six countries in its exhibition »**Form and Space – Concetti Spaziali**«. The artists represented in the exposition are Lore Bert, Daniel Buren, Sebastian Dannenberg, Mohammed Kazem, Wulf Kirschner, François Morellet, Jan van Munster, Arne Quinze, Vera Röhm and Turi Simeți.

In the heart of the town, opposite the famous ›Teatro La Fenice‹ stage entrance and just a five minute walk away from the St. Mark's Square, you can find ›La Galleria‹, the Italian branch of the ›Galerie Dorothea van der Koelen‹ in Mainz. As usual, the gallery presents an exciting exhibition – entitled »Form and Space – Concetti Spaziali« this year – simultaneously with the Venice Biennial, which lasts from May 10th till November 26th, 2017.

The exhibition's title refers to the Argentinean artist **Lucio Fontana**, who named his extensive works »Concetto Spaziale« (›Room concept‹). Back in 1946, Fontana initiated the »Manifesto bianco« (›White manifest‹), which – in addition to absorbing ideas of the Futurism and proposing a synthesis of painting, sculpture, music and poetry – demanded the abandonment of conventional materials. This new room concept was realized by Fontana by perforating paintings and thereby achieving (physical) three-dimensionality in his works. Following 1949 he created his first *Buchi* (Holes), from 1958 on he made *Tagli* (Cuts), which did not only destroy the canvases physically but even savaged the basic preconditions of traditional painting in general.

The exhibition features famous Biennial regulars as well as young talents, whose works are shown for the first time while the Venice Biennial.

The world-famous French stripe artist and veteran *Biennial* and *Documenta* participant **Daniel Buren**, who was awarded the ›Praemium Imperiale‹ award in 2007. During the re-opening of the ›Foundation Louis Vuitton Paris‹ in 2016, he also covered the sail-like roof of the Gehry building with luminous coloured panes. His contribution to the current exhibition in La Galleria

consists of an equally luminous pink-colored glass screen. By hanging it away from the wall, spatiality is being created. The work is also related to the solo exhibition of Daniel Buren in the Guggenheim Museum in New York.

François Morellets 90th birthday was honoured by the Galerie Dorothea van der Koelen with the exhibition »For my Birthday« in Mainz last year. The exposition showed newly created works from the grandmaster of concrete art, who died shortly after. In those new works he includes the immaterial space in his concept when creating structure images and spatial constructions – oftentimes involving the principle of contingency. Form and Space – Concetti Spaziali features *Concertant*, one of the last few works the artist created in the beginning of 2016.

The Italian contribution to the exhibition stems from **Turi Simeti**, who is a member of »Gruppo n« – the Zero movements Italian branch, which concentrated around Lucio Fontana and also included – among others – Piero Manzoni, Gianni Colombo and Enrico Castellani. Simeti is considered a direct exponent of the artworks known as »Concetti Spaziali« and thus we are very honoured by his participation in the exhibition.

Besides »paper«, »space« is the other important term used to describe the oeuvre of the international renowned artist **Lore Bert**. Actually, all of her works are three-dimensional in one way or another. This holds true for her extraordinary relief-objects as well as her environments and even her collages. Following the staggering success she had participating in the 55th Venice Biennial 2013, Lore Bert selected her relief-object »Bunte Vierpässe« as a contribution to this years Biennial collateral event in La Galleria. It was created specifically for that exhibition and refers directly to the architectonic conditions of Venice.

Sebastian Dannenberg, an exceptional young talent, is shown in La Galleria for the first time. The artist situates painting in space, which redefines the latter. In addition, he places objects in space and decorates their surface using paint. His works are living off the tension between the spatial dimension and the independent quality of portable artworks. When creating art, Dannenberg lets painting emerge on ceiling, floors, in hallways, corners or – as in Form and Space – Concetti Spaziali – on objects intruding space.

United Arab Emirates shooting star **Mohammed Kazem** – who represented the UAE during the 2013 Venice Biennial showcasing a multimedia room – relocates space itself and positions his works on the meridians. Position determination has always been a central topic throughout Kazems oeuvre. In this exhibition, he presents his newest works, a synthesis of light and space, of photography and materiality. In it, he collects and then showcases the light: *Collecting Light – Receiving Light*.

The Dutch doyen of energy, **Jan van Munster**, realized many art-in-architecture projects using his power-related objects and installations, oftentimes broaching the issue of light (neon as well as argon). His work *Clone-Brainwave* frames the topic of thought visualisation in in works bursting with energy.

Arne Quinze, a young Belgian artist, became a well-known player in the modern art scene by the means of his monumental wooden installations in public space. Those installations create a very special view on urban development. His wall objects – consisting of myriads of small pieces of wood painted red, which produce different patterns and are enclosed in glass boxes – encase the *Chaos* and try to induce order. The *Bidonville* work shown in the exhibition visualizes the urban development of slums in South America.

Vera Röhms *Ergänzungen* (Completions) are sculptures which combine natural and artificial materials in a symbiotic way. The exciting visual sensation those sculptures provide is dependant on the incidence if light provided by the environment. As the incidence changes – and as the observer moves –, so does the visual impression provided by the artwork. This

way, a fascinating interaction between form and space, reality and fantasy develops. The CADORO – Zentrum für Kunst und Wissenschaft (Centre for Art and Science) in Mainz shows a solo exhibition of **Vera Röhms** works from now on until June 10th, 2017, featuring the group of works *Ergänzungen*. At the same time, the Chorus-Verlag publishes the associated catalogue raisonné – »Opus Ergänzungen« – of 456 pages.

Using a shipyard in Hamburg as his studio, **Wulf Kirschner** creates his iridescent sculptures while ships are built around him. During this year, the artist celebrates his 70th birthday with a solo exhibition starting at September 23th, 2017 in the CADORO – Zentrum für Kunst und Wissenschaft in Mainz. Using a myriad of different kinds of metal sheets – originating from ship construction – and electrodes which he welds onto the sheets line by line, the german sculptor grants the sheets a poetical chromaticity as well as a painting-like structure.

The exhibitions *Grand Opening* takes place on Tuesday, May 9th, 2017 at 5 p.m. in ›La Galleria‹. The opening speech starts at 6.30 p.m. Following the inauguration a *cocktail* will be served in the garden.

›La Galleria‹ was founded in 2001 and is considered the small Venetian sister of the important ›Galerie Dorothea van der Koelen‹ in Mainz, which was brought to existence in 1979 by the at that time 19 year old Dorothea van der Koelen. Today she runs two galleries, a publishing house specialized in the history of art (Chorus Verlag), the ›Van der Koelen Consulting‹ as well as the ›Van der Koelen Stiftung für Kunst und Wissenschaft‹ (Foundation for Art and Science), located in Mainz. In 2014, she opened up the ›CADORO – Zentrum für Kunst und Wissenschaft‹. The gallerist studied history of art, philosophy, bibliology and romance philology at the Johannes-Gutenberg-Universität in Mainz and received her doctor's degree in 1993.

The range of the gallery is distinct, stringent, beautiful and humorous, but (almost) always abstract: concrete – conceptual – constructive. The cooperation with roughly 30 artists from 15 different countries is not exhausted in the myriad of exhibitions and publications but also manifests in international exhibition management and global cooperation with museums and companies. Besides organizing outstanding art-in-architecture projects under the umbrella of the ›Van der Koelen Consulting‹, the ›Van der Koelen Stiftung‹ arranges courses of lectures, for example *Experten im Kunstbetrieb* (Art Business Professionals) cooperating with the Mainz University. During the last 38 years, Dr. phil. Dorothea van der Koelen curated more than 550 exhibitions in 28 countries, published 180 books and held more than 150 lectures on modern art.

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Downloadable images as well as further press information can soon be found here:

www.galerie.vanderkoelen.de