

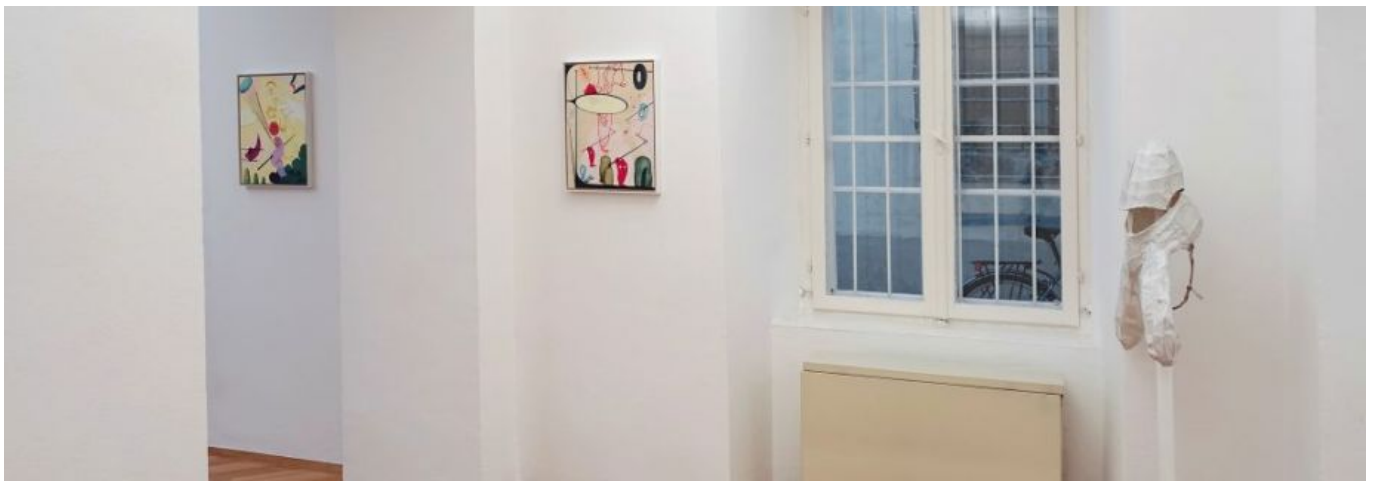
"Code 2D - 3D"



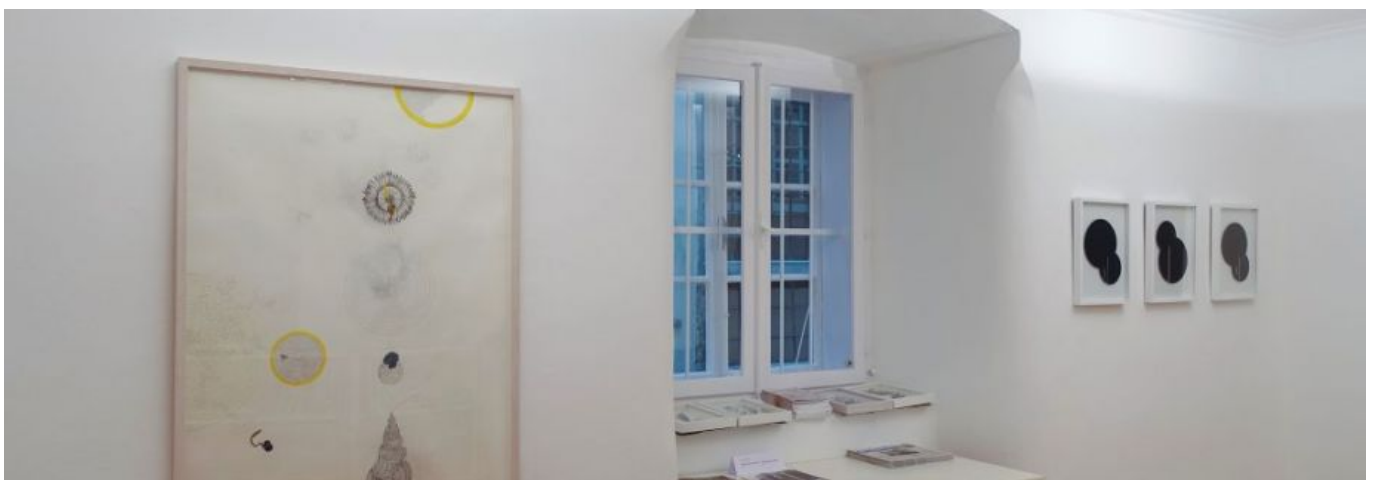
_ Ausschnitt - Raum 1; Gesamtbild per Mausklick



_ Ausschnitt - Raum 2; Gesamtbild per Mausklick



[_ Ausschnitt - Raum 2; Gesamtbild per Mausklick](#)



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Introductory text: [Julia Schuster, \(Art Historian / Kuratorin STRABAG Kunstforum \)](#)

Duration of exhibition: 23.4. 2020 - 13.6. 2020

The exhibition "Code 2D_3D" presents four artists* whose art is dedicated to the conquest of space, be it in the form of two-dimensional drawings and prints or as real space-filling objects.

The works of Alexandra Deutsch, Larissa Leverenz, Martina Tscherni and Reinhard Wöllmer deal with a real and a fictional perception of space, they invite us to think and feel our way into constructed worlds. ...
... It is therefore about an art that is close to life and spatial, an art into which one can think and, *yes, above all, feel.*

[**J. Schuster**]

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| Deutsch | Leverenz | Tscherni | Wöllmer |



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Her objects seem to be inspired by nature - at first glance, the shapes seem very familiar, like forms that are inscribed in our collective memory and that we think we have always known. Here the infinite repertoire of forms of nature seems to be reflected in object art. And yet the artist's works remain mysterious, with a spark of obscurity - a small miracle. The paper objects are abstract entities with organic forms remotely reminiscent of exotic plants, fossils or root systems. Billowing forms, lamellae and tentacles, grooves and ridges, indentations and surfaces thrown into deep folds conquer the space gracefully and fragily and at the same time with characteristically intense color and extraordinary presence. Both the choice of radiantly bright colors and the organic shaping of the objects can be traced back to inspirations gained by the Wiesbadner artist during stays in South America. Deutsch's works are also a play with strong contrasts - it is about the contrast of colors or forms, about hollowed and sublime, about light and dark, about restraint and presence. The artist's material here is paper - the finest handmade paper that solidifies into constructed-organic forms. The objects seem to grope their way out into the infinity of space, creating a deeply desirable emotion on an artistic level: to be rooted and yet able to fly at the same time.





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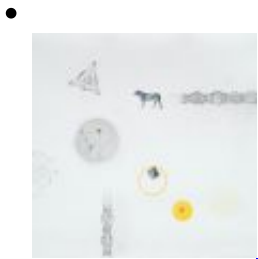
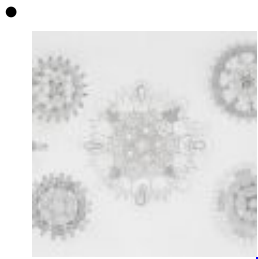
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Larissa Leverenz

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Her multi-perspectival constructed pictorial spaces cannot be grasped at first glance. Here a slanting tower stretches into infinity, there a wall gets lost in nowhere, and somewhere a seemingly floating beam glides into the picture's action. In the midst of this surreal pictorial space defined by architectural elements, however, there are also tangible elements, body parts and belongings, everyday objects and symbols that build up with the surrounding structure to form a holistic pictorial system with a new context. The artist thus creates a pictorial system that deliberately breaks with traditional ways of seeing. Leverenz forces the viewers to constantly rethink and redefine their point of view, while they are allowed to read from the images as if from a diary of the artist. The works of the artist, who was born in Cologne and lives in Vienna, tell personal stories; they are permeated by her everyday life, her childhood, her dreams, and her fears. Leverenz is both narrator and scriptwriter; she decides how much of the strange and the everyday, how much of the familiar and the surprising, how many of her longings she reveals. The worlds that Leverenz allows to emerge unfold in all their charged symbolism a strange, indefinable beauty and lightness, gracefully supported by a skilful interweaving of different artistic techniques: The artist silkscreens, draws, paints, and collages on light-colored, fine-grained, untreated poplar wood. Whereas in earlier works several panels were interlocked or stretched out into space in an installation-like manner, the focus in the now classic formats is on a lusty and playful use of intense colors, which sometimes lend the new works a diffuse dynamism, sometimes effervescent cheerfulness.



Martina Tscherni

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She is a passionate draftsman, and one of those draftswomen who meticulously observes her environment, be it tiny or gigantic, and then reproduces selected elements from flora and fauna. The Tyrolean-born artist finds the motifs for her drawings in nature. Martina Tscherni's work manifests representations of brain coils, mountain ranges, microscopically enlarged algae, ice dust or stag beetles. The artist attaches particular importance to anatomically correct reproduction, and so she sets out in a relaxed manner - she begins to draw as if she were embarking on a long journey, with relish, step by step, with the feeling that she has a lot of space and time ahead of her. It is only with this inner calm and patience that it can be explained that Martina Tscherni has been able to complete her large-format and yet immensely fine drawings and even several rolls over 20 meters long. On them are bryozoans, lime sponges, algae and other forms from the inexhaustible fund of nature. When the artist deals with "cryoconite" - "ice dust" - then this is preceded by the study of this material, which we can generally subsume under the umbrella term "dirt", as all that a glacier accumulates in its movement so under and in itself, stone polish, seed capsules, algae ... - a "blooming meadow", glacier research would say about it. Martina Tscherni takes on even the smallest ice dust particles and fills her drawings like sketchbooks, as an accumulation of nature's inexhaustible repertoire of forms.



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Reinhard Wöllmer

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He also explores the effect of colors and forms in his work. The Nuremberg artist, who defines himself as an "object artist with a painterly background," has devoted himself to the manifold possibilities of paper as a material. Over the years, he has developed and pursued several series of works side by side with a great deal of intuition, experimentation and precision. The viewer constantly encounters a cheerful colorfulness, the motifs of the circle and concentric movement as well as parallel lines, but it is the element of surprise that makes Wöllmer's objects so lively, that realization that the works take on different, completely independent forms depending on the angle of view. They have a body and conquer space with their ripples, bulges and holes. The artist makes the works in the series "Structure" from brightly colored paper pressed into convex discs. The ridges of "Structure radial shady" were each additionally colored on one half of the orange disc with blue, on the other half with yellow crayon abrasion. The resulting simultaneous contrast causes the human eye to perceive two different basic orange tones of the object in a distorted way. In a similarly indirect way, the artist plays with our perception of color in the "Color Space Reliefs": Wöllmer backs handmade paper glued onto wooden frames with colored stripes on the side facing away from the eye, so that a reflection of the color occurs across the wall, which in turn becomes a component of the object and intensifies its spatial effect. As a contrast to the color-intensive objects, the "Corte" series has represented a reduced balance in Wöllmer's work for almost two decades, fascinating both through the precision of its execution and the constantly changing variations on the basic theme. Nowhere is it clearer that Wöllmer's works are in the tradition of Concrete Art, yet they have shed any dogma and are entirely committed to the artist's emotion and intuition.

Artist CV abstracts © Galerie U. HROBSKY

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