

Cristian Andersen

Hole in the wall

Opening: November 12, 2010, 6-9 pm

Exhibition: November 13 – December 22, 2010

Wentrup is pleased to present the second solo exhibition of the Danish-Swiss artist Cristian Andersen.

For Cristian Andersen, whose oeuvre comprises sculptures, paintings, pictures, photographs, and installations, the engagement with space is a central theme. This includes both the physical exhibition space as well as a less clearly defined social and urban space from which Andersen draws many of his thematic and formal ideas. In the exhibition "Hole in the Wall", three new groups of works are shown that address contemporary notions of sculpture. The installation consists of arrangements that each relate a spray-painted, plinth-like construction to a marbled wooden panel. Andersen distributes these loosely in the space so that they sometimes block, limit, or structure the view, while at other times they lean laconically against a wall. The result is a hybrid of picture and sculpture, leaving it up to the beholder whether the plinth is part of the picture, or the picture, as an object needing support, belongs to the stand.

The two new bronze sculptures from the Series When 6 Turns to 9 are more explicit. Styrofoam pieces, posters, fabric, adhesive tape, suitcases falling apart, and a moonboot form an assemblage made of trash and objets trouvés, cast in bronze. In contrast to their predecessors, a series of smaller fragile ceramics, which underlined the accidental and seemed to capture a moment, these weighty bronze casts have a manifest presence in the space. Like in many of Andersen's works, there is here a transfer between form and material. The title Andersen gave the bronzes reads like an upgrade, and with a wink, everyday trash becomes an ennobled sculptural monument.

The third work cycle consists of photomontages, where images of various origins overlap and are fragmented, and in whose centre is always the image of an empty plinth. Whereas the latter was deprived of its sculpture in the three-dimensional version, supporting in the exhibition merely semi-sculptural wooden slats or forming an ensemble with them, here it seems to hide the actual information of the picture. This almost portrait-like representation of the plinth questions its actual purpose and moves it to the centre as an independent

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object. Looked at in pictorial terms, even though it is the image content, it can also be read as blank space offering a view into the open, like a hole in the wall, holding out the prospect of new perspectives.

Cristian Andersen, born in 1974, is also showing concurrently with the gallery exhibition new works at Associazione Barriera, Turin – together with David Renggli.

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