

180

Eröffnung

26.3.

20 Uhr

außerdem geöffnet

27.3./

15–18 Uhr

28.3./

12–15 Uhr

11.4./

12–15 Uhr

sowie auf Anfrage

Claudia Angelmaier

Peter Busch

Falk Gernegroß

Henriette Grahnert

Julius Hofmann

Annika Kleist

Tobias Lehner

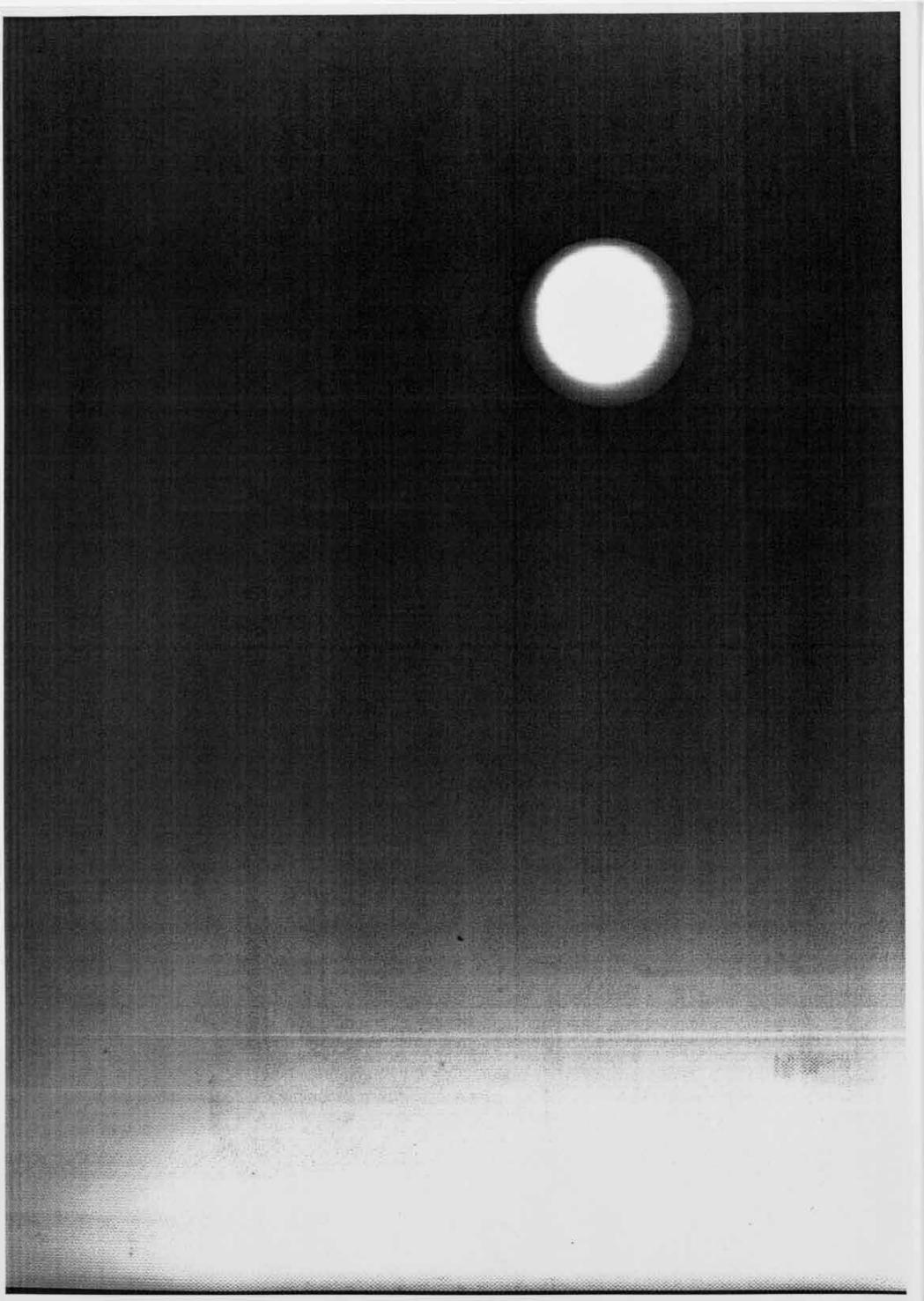
Steve Viezens

WESTSIDE/

Galerie
Kleindienst

Franz-Flemming-Str. 9, 04179 Leipzig
www.galeriekleindienst.de

Claudia ANGELMAIER



Angelmaier photographs reproductions of artworks as objects so that books, postcards, transparencies or slides become the very protagonists of her photographic creations. Every photo taken by Angelmaier thus plays with two forms of representation: the photograph shows both a work of art and the medium of its representation. In many ways, Claudia Angelmaier's photographs are an example of art on „art about art“. Her pictures conceptually mediate between the two great lines of tradition represented by the history of art and the reproduction and / or distribution of art. In terms of the reception of her photographic works, Angelmaier, on the one hand, stands as a representative of a current artistic development which, in its discourse, picks up and applies the „appropriation art“ of the 1980s only to rework it for the purposes of contemporary artistic practice. On the other hand, the work she has hitherto produced also functions as an ingenious coexistence of the development strands of the history of art and photography which, since their first correlation in André Malraux's „imaginary museum“, have come to stand for the intervisual relations between a work of art and its reproduction, relations that extend beyond the act of representation.

Picture of a Ping Pong Ball I, 2011/20

b/w photography / Diasec

140 x 100 cm

Edition 3 + 2 a.p.

€ 7.000,-

Peter BUSCH



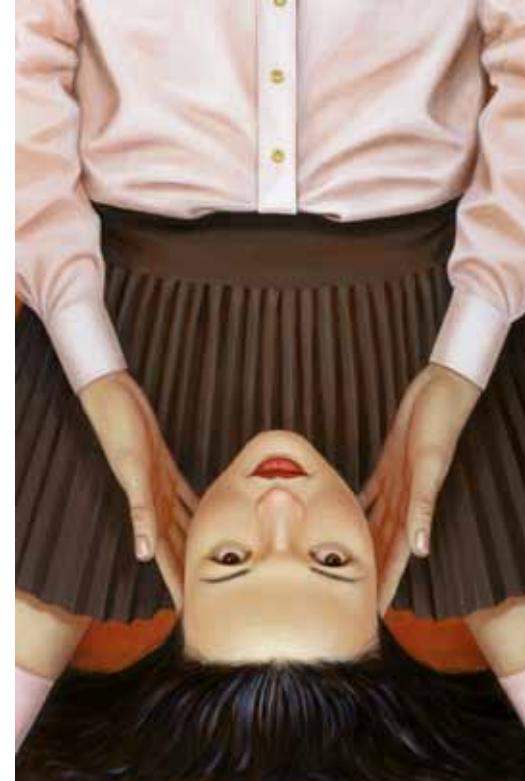
Peter Busch paints images that one believes to have seen before – somewhere or other. A tent, abandoned on the wayside, a narrow row of houses with a pond in the foreground, engulfed by rural silence. Busch sometimes chooses places that one might already have been to. Sometimes his paintings recall images from art history: the solitary house, gardens suffused by light, views of mountain peaks. Yet it remains vague where these memories come from. The depicted locations are those perceived fleetingly, in passing – in-between places – places on the periphery of human activity: the last house in the settlement, the rear side of a hotel, or a wall in the park. In all this, human beings seem to play a subsidiary part. The occasional figure moves casually through the picture, making minimal gestures. Busch chooses his images out of intuitive fascination. Often, his paintings are based on postcards and photographs taken by the artist. However, Busch never consciously goes image hunting. His work involves waiting for the moment in which the right image becomes visible. It is precisely the triviality of Busch's scenes, which causes their evocative effect. Within themselves they tell very little. Yet, as fragments and details, they leave ample room for imagination and memory, becoming prototypes of the already seen.

Cinema, 2019
Acrylic on Canvas
120 x 75 cm

€ 3.800,-

Falk GERNEGROSS

The experience of looking at any of Falk Gernegross' paintings is similar to that of stumbling upon someone else's private event or personal encounter, and hovering to snatch a glance for a split second too long. Boldly painted in vivid pinks, yellows and reds, his characters are shown in intimate moments: playing Twister together; lying in the long grass; undressing in a bedroom. The soft curves and fleshy tones of the body are captured with particular attention to detail, managing to fluctuate between strong realism and a cartoon-like style. The combined result is suggestive of the slightly distorted images that you might recall from a dream, reflecting reality through the lens of your own memories and associations. Gernegross' paintings are strange and yet familiar; timeless but also strongly contemporary; erotic and yet innocent.



Headless Worldtour I – IV, 2019
mixed media on wood
4 parts, each 61 x 41 cm

€ 16.500,--

Henriette GRAHNERT

Sometimes, paintings by Henriette Grahmert seem very abstract. And sometimes they don't. The artist juggles skilfully with a wide range of painting traditions: her pictures quote classical abstraction and Concrete Painting, minimalist traditions and Bad Painting, American Color Field work and Pop Art. Expressive sweeps of the brush and informel dabs come along with figurative elements, hard edges with coloured filigree patterns, thin washes with thick paint applied using a palette knife. Henriette Grahmert combines these supposedly antagonistic elements into an individual pictorial cosmos with enigmatic humour. However, not one of the styles and painting methods cited actually represents what it pretends to be. Rather, this is all about an ingenious use of citations and references, as well as a differentiated discourse about painting as such. Or, as one might say, it is about "clever reorganization of things long familiar to us."



Fake Wall, 2020

Oil and Acrylic on canvas
150 x 120 cm

€ 10.800,-

Annika KLEIST

The stillness of Annika Kleist's paintings of domestic interiors filled with plants, mirrors and cupboards renders them more akin to portraits. The objects' apparent agency unveils their inner life, which, seen in relation to vacated space, explores existence within the private sphere. This displacement functions analogously to Menirom's transformation of the content of the footage in her work. Here, the shifted meaning of Kleist's interiors remain obscured, highlighting the inherent secrecy of private life which may be comforting or disquieting.



Cool Blue Stole my Heart, 2019

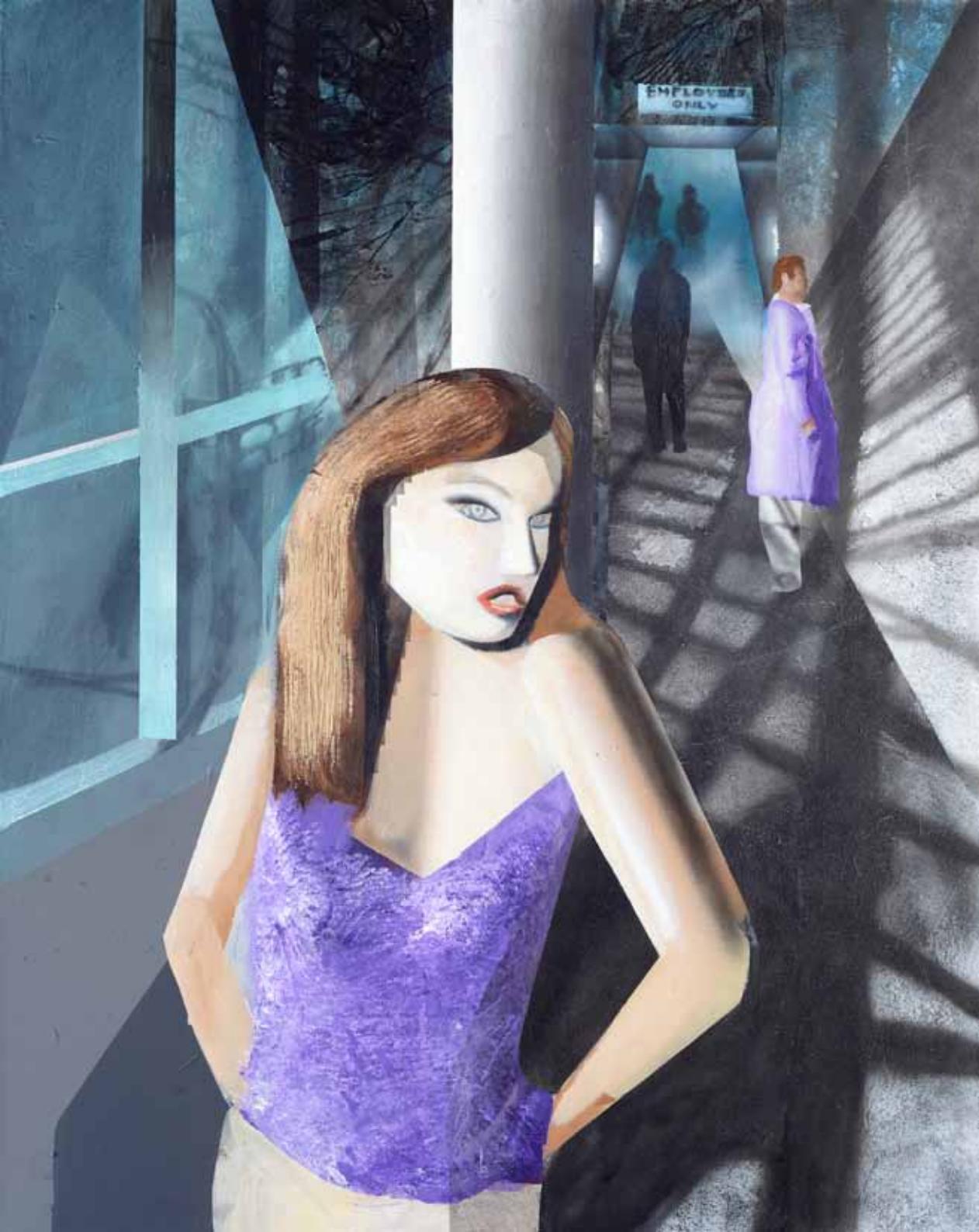
Oil on canvas

160 x 120 cm

€ 7.800,--

Julius HOFMANN

Julius Hofmann is a child of the media, yet as a painter he practices the import of images considered to be obsolete back to the canvas. Thus painting also represents a memory of databased images, not as an archive for them but as their reflection. And when HD technology makes for optimum screen definition, then Hofmann very recently responds with increasingly dough-like forms, as might occur with glass slide projections: in the heat buildup, Newtonian rings join poor focus, which coalesces the motifs in a soft, psychedelic play of color. Julius Hofmann can operate sure-footedly in the field of electronic media. While doing so, in order to document his confident treatment of the same, his processing mode is infantilization, a form of spirited ego demonstration that ignores the professional aspect as well as the "courtesy" in social intercourse. The formation of identity in this attitude toward work indicates distance to the popular medium and the corresponding user codex. The playful aspect dominates the instructions for use and user control. As his opposite, the easel demands more creative as well as physical power of Hofmann than the mouse click.



Employees Only, 2020

Acrylic on canvas

100 x 80 cm

€ 5.400,-



Lehner creates abstract landscapes that start with music as a point of reference. Music is an important influence on the artist and Lehner draws parallels between the composition of an audio space to that of a two dimensional. He understands the surface of a painting to be a free flowing organisation of space, and as a riverbed flows through dense urban areas, we find that he has created familiar stylistic motifs that link, to create complex and visually tense compositions. These motifs range from pure abstraction to rigid geometry and quotes from art history. The paintings can be characterised by the strong visual contrast between these motifs and how they connect uncomfortably with the surrounding blank spaces that lie on the surface. Lehner's tense landscapes reflect the visual world whereby one has to imagine and construct the figures as protagonists because his paintings are defined by a distinct understanding of the abstract and how such a world, seemingly smooth on the surface operates against the saturation of optical information.

Moment, 2020

Oil, acrylic and Lacquer on canvas
200 x 150 cm

€ 10.200,--

Steve VIEZENS



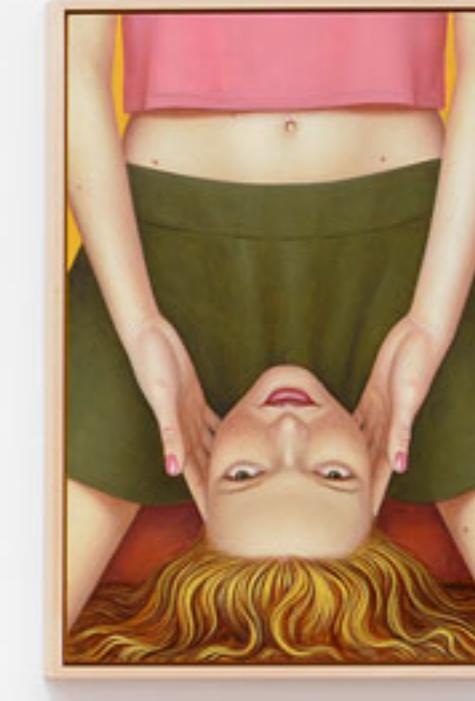
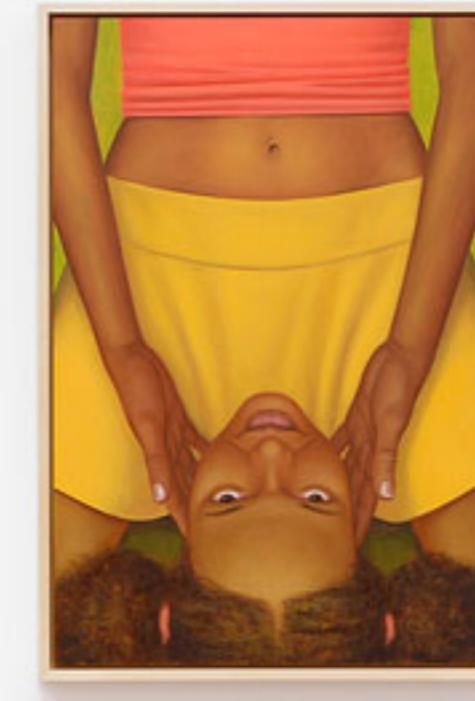
Steve Viezens is not afraid of breaking taboos. He walks the borderline between painting and parody, a Helge Schneider of the young Leipzig scene. His light-hearted punch-lines provoke the serious connoisseur: Is it suitable to laugh at paintings? Viezens seems to be aiming for the ridiculous. He is taking a risk: if you come across as too entertaining, you are running danger of not to being taken serious. The painter plays the clown, puts on a cardboard nose, dresses up Tischbein's Italian Goethe as a harlequin and puts Watteau's >Gilles< on stage. Watteau's Comedia dell'Arte character's appearance is probably no accident in this context: it is a figure that Viezens is likely to identify with. However, he places a heavy build hippopotamus skull on his shoulder, the gaping mouth in opposition to the inward look on Watteau's tragic hero's face. This is a celebration of nonsense and reversal. In Viezens paintings the features of the world are grotesquely distorted. Viezens takes from the stocks of art history, picking up poses and physiognomies by Holbein, Velasquez and Van Dyk, but the same time he also uses, paints over and alienates magazines artworks with the Nonchalance of a Jeff Koons.

Wild Thing, 2020

Oil and Acrylic on canvas

100 x 120 cm

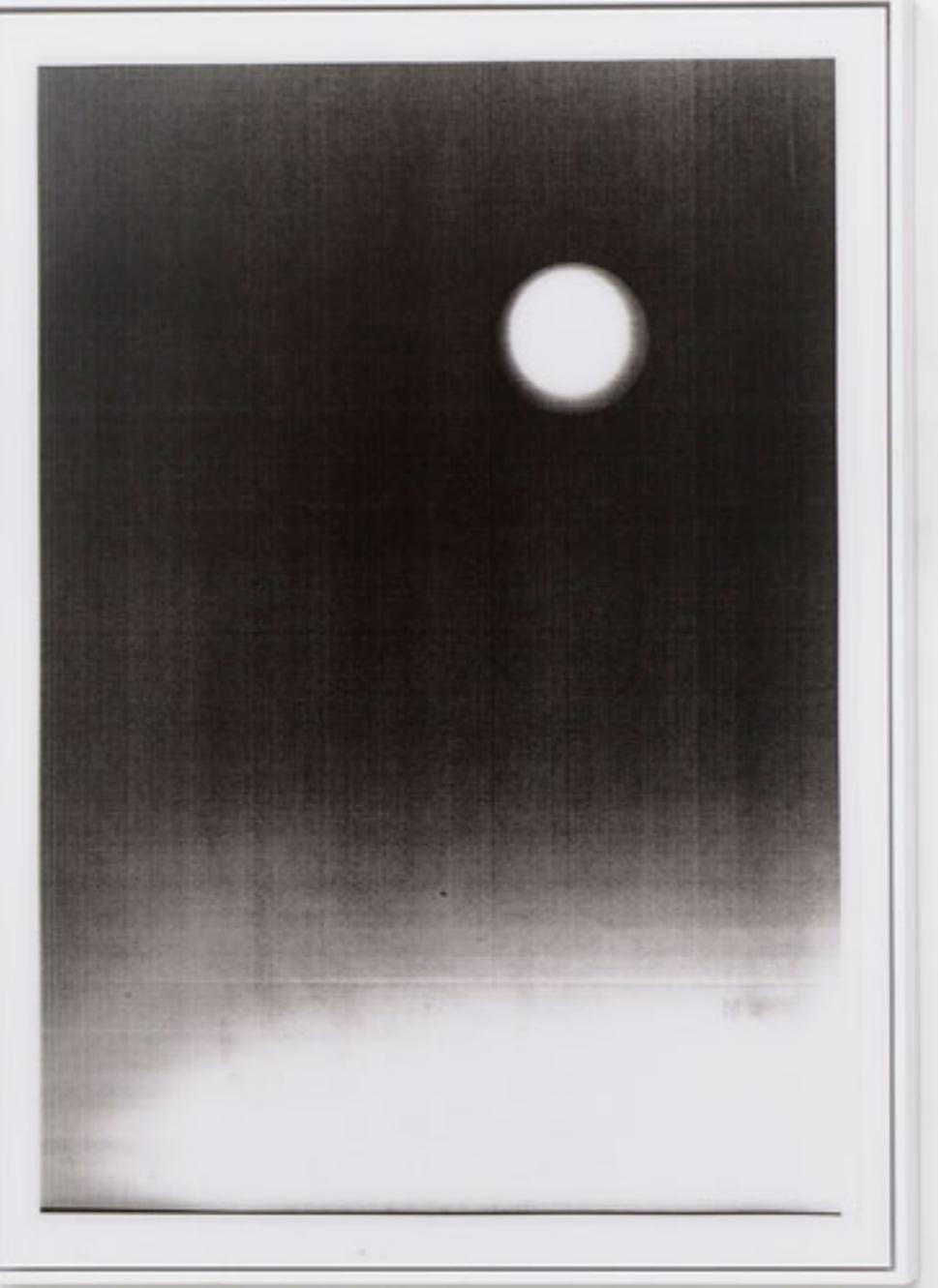
€ 8.800,-



Falk Gernegroß



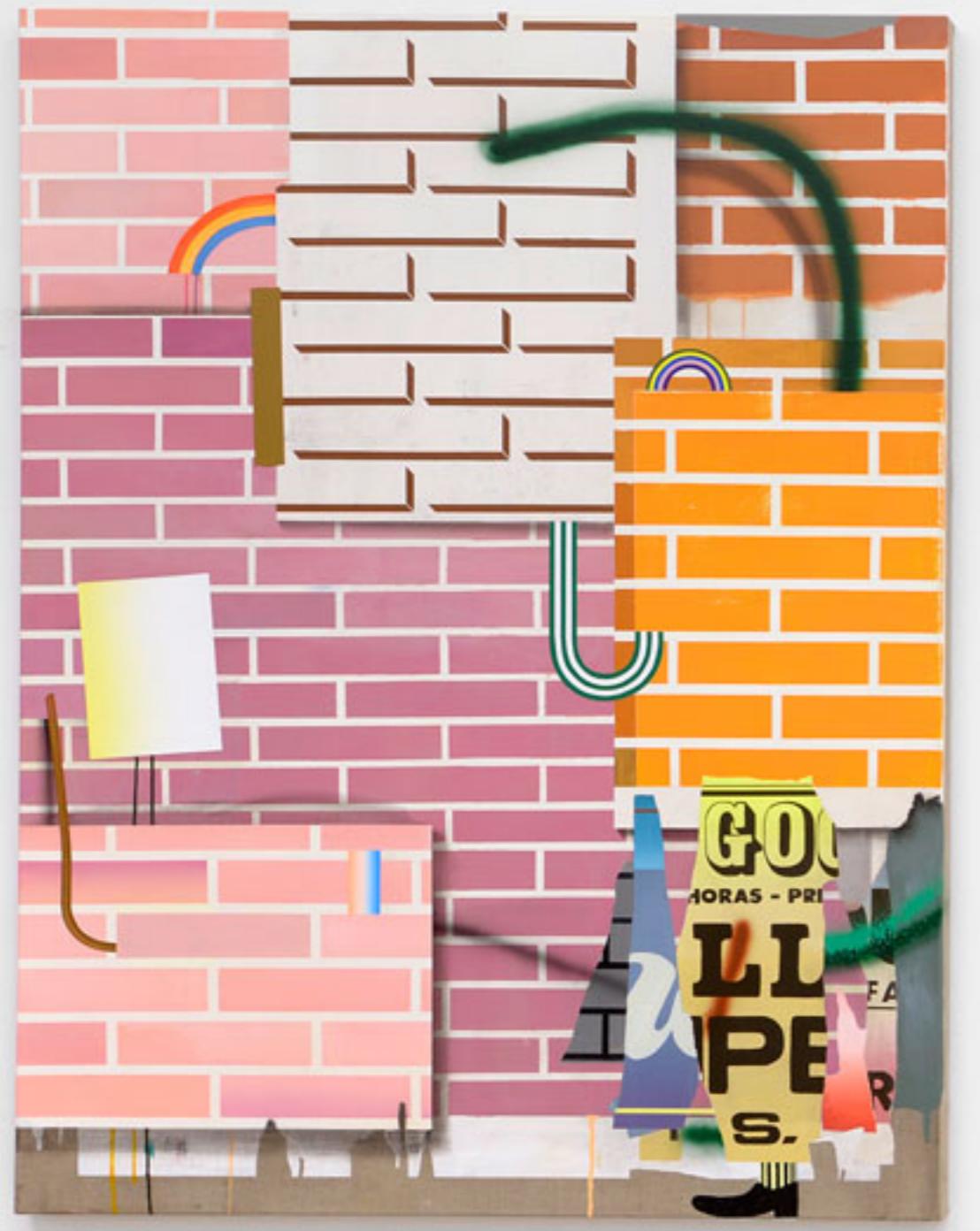
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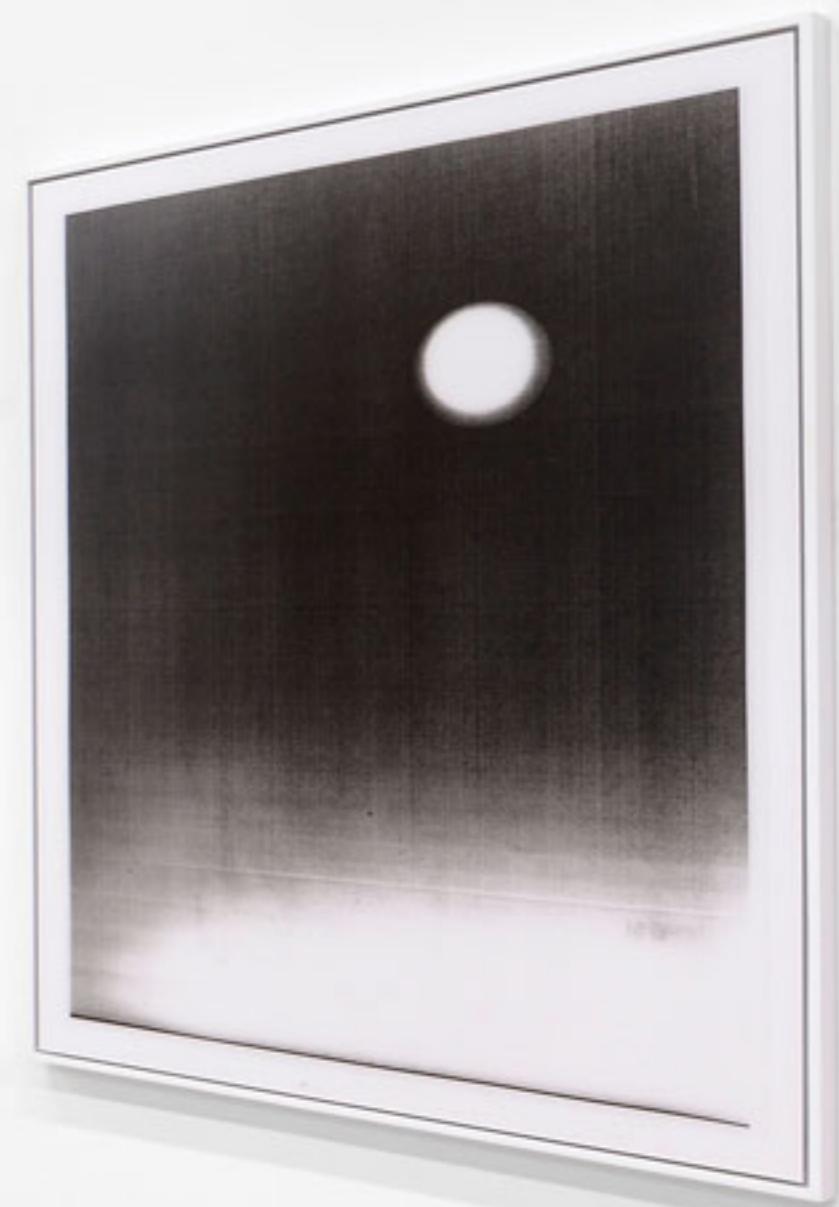


Peter





Julia Högberg



Claudia



Annika Kleist





Annika Kleist



Steve Vizers