

„creatio ex nihilo“

Madeleine Dietz, John Isaacs, Terence Koh, Magda Krawcewicz, Dimitris Tzamouranis, Sandra Vásquez de la Horra, René Wirths

Curators: Daniela von Damaros, Dimitris Tzamouranis, René Wirths

In collaboration with: Woods Art Institute, Wentorf near Hamburg, and Galerie Michael Haas Berlin

It is the unanswered big philosophical questions about the existence and the origin of things that on the one hand inspire many visual artists to their works and that are often fed back at the same time by the processes in the studios and workshops. Are the resulting works perhaps wiser than their creators? And this is because they themselves remain mysterious to them, despite all aesthetic and technical finesse?

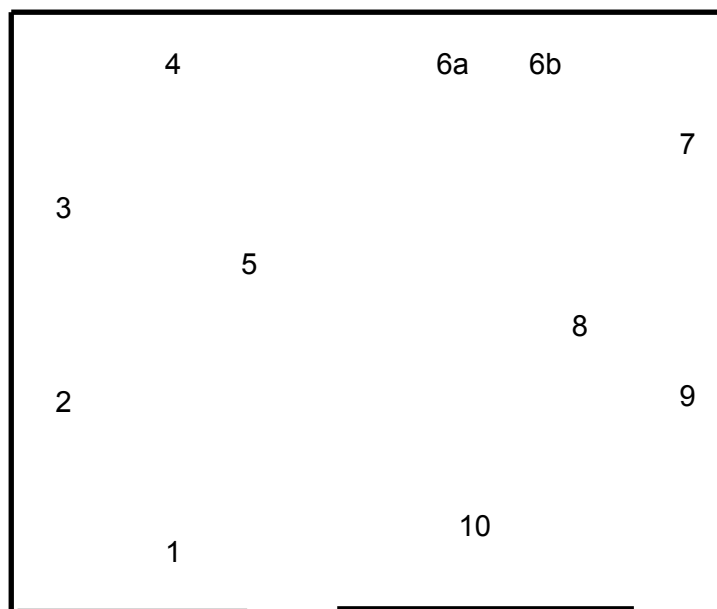
The inaugural exhibition at the new art space STEINZEIT BERLIN Gallery, entitled "creatio ex nihilo," brings together artworks by seven international artists who, for all their great conceptual density, still follow an intuitive track, lend the works a certain degree of unpredictability and subjective pathos, and at the same time seek to live up to a universal aspiration.

"creatio ex nihilo" (Latin: creation out of nothing or creation from nothing) refers to the creation of the world or the universe without presupposition out of nothing. The term originated in the early Christian theology, around Tatian and Theophilos of Antioch in the 2nd century A.D., in argument with the Greek philosophy. This presupposed since Melissos (4.Jh.B.Chr.) an eternal and disordered material (chaos), since from nothing something can become impossible ("ex nihilo nihil fit"). In philosophy the discussion with the "nothing" in the tension relation to the "something" is one of its basic questions. If the world does not have an infinite duration in time, then there must have been nothing before its beginning. In modern cosmology, the "creatio ex nihilo" represents an important epistemological tool. According to this, the Big Bang must have occurred in a way that, on the one hand, does not require a creator God, thus describing dynamic structures of nothingness, such as a vacuum fluctuation, and, on the other hand, creates all the essential conditions to allow the universe to evolve until today.

It is precisely this transition from nothingness to being that is addressed in the exhibition, though less from the perspective of possible dynamic structures of nothingness, but rather on a metaphysical level: "Why is something at all and not rather nothing?"

The artists in the exhibition deal with this phenomenon of existence and the origin of things in different ways. Chilean artist **Sandra Vásquez de la Horra**, who was recently awarded the Hans-Theo-Richter-Preis 2021, draws her pictorial ideas, translated into drawings, from myths and traditions of her origin, as well as from personal memories and dreams. **John Isaacs**, on the other hand, incorporates into his sculptures what is the artist's privilege: to form "what is felt but not yet physically manifested" (J. Isaacs). In **Dimitris Tzamouranis'** monumental paintings in oil, the essences of stories from Greek mythology, as well as events of our present, are condensed in an academic manner. Beijing-born artist **Terence Koh's** all-white performative installations are committed to the vocabulary of minimalism and classical abstraction. **Madeleine Dietz** devotes herself to the cycle of life, to becoming and passing away and thus also to death, among other things by means of the material earth and its shaping into objects. **René Wirths** is able to dissolve matter in the picture by means of a supposedly pictorial condensation of matter, leading to a nothingness on the outside and an (invisible) fullness on the inside, while **Magda Krawcewicz** thematizes the shell as a clearly formable element and connection between inside and outside in her drawings, paintings, and objects.

Opening: 4 December 2021, 5 – 9 pm/ **Duration:** 5 December 2021 – 9 January 2022

**1 Terence Koh**

I think that the world is going to be completely evil, so therefore I hide in this
2008, gold plated bronze, wall paint
112 x 29 x 9 cm

2 Dimitris Tzamouranis

38°51'N-25°30'E, 2017
Oil / canvas, 290 x 220 cm

3 Sandra Vásquez de la Horra

EL ALQUIMISTA, 2020
Grafit and watercolor on paper in wax
65 x 35 x 9 cm

4 Madeleine Dietz

Wandtresor, 2009
Steel, dried earth pieces
51 x 100 x 10 cm

5 John Isaacs

The long way home, 2012
Patinated bronze, steel
84,5 x 69 x 75 cm

6 René Wirths

From the series „*Presence*“
Oil / canvas, each 165 x 150 cm

6a *Peter (Stauss)*, 2021
6b *Saskia (Wendland)*, 2020

7 Sandra Vásquez de la Horra

La PRIMERA MUJER, 2020
Grafit, watercolor and gouache on paper
in wax, diptych, each 65 x 50 cm

8 John Isaacs

The Cyclical Development of Stasis
2015, terracotta, plaster, steel, glass,
wood, 56 x 76 x 56 cm

9 Magda Krawcewicz

„36“, 2014/2015
Wall piece, 36 parts unglazed clay, each
approx. 26 x 18 x 0,3 cm

10 Madeleine Dietz

Kann sein..., 2014
Steel, dried earth pieces
100 x 250 x 150 cm