

„Blumenrot“

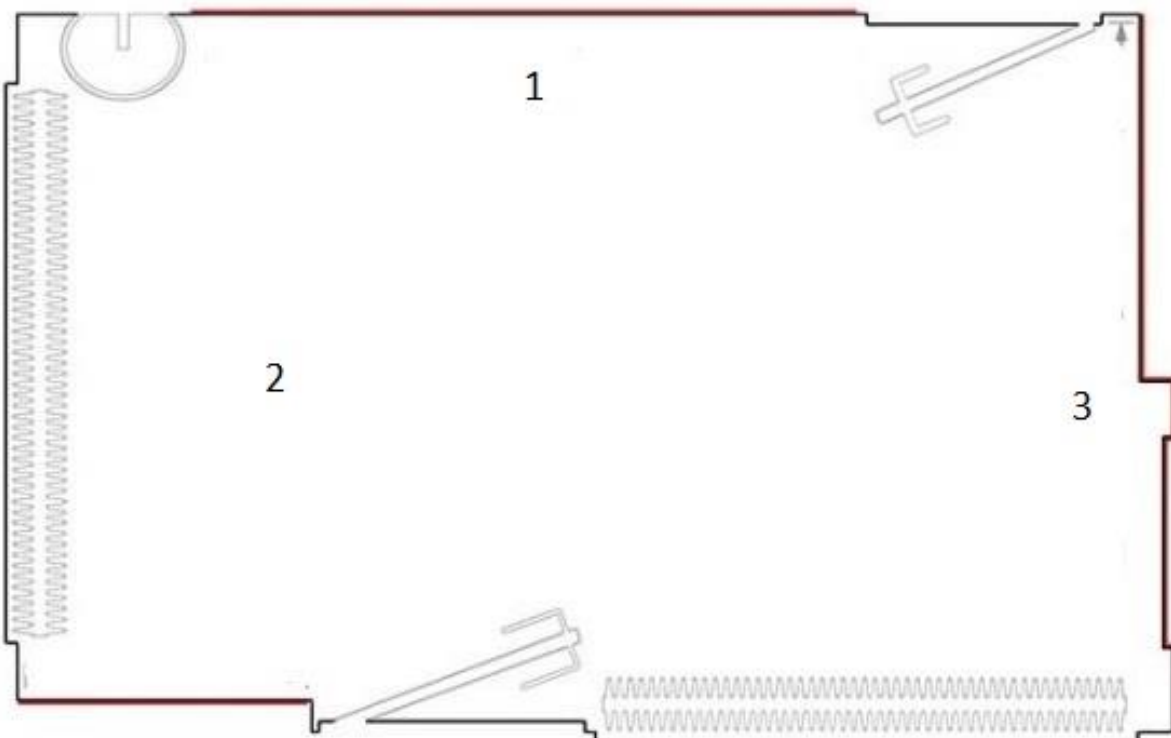
Matthias Dornfeld, Johannes Nagel, Ondrej Drescher

Showroom Bar K Berlin

Curated by Daniela von Damaros

10.08.2019 – 22.08.2019

Vernissage: 09.08.2019, 5 pm



1 Matthias Dornfeld „untitled“, Öl auf Leinwand, 110 x 100 cm (2019)

2 Johannes Nagel „Blumenrot“, Porzellan, 45 x Ø 35 cm (2018)

3 Ondrej Drescher „o.T.“, Öl auf Leinwand, 120 x 90 cm (2019)

The works by **Matthias Dornfeld**, **Johannes Nagel** and **Ondrej Drescher** shown in the exhibition **Blumenrot** can be read as traces of a unique work process in each case, which inevitably also convey their artistic ideas. Their working methods are genuine, determined by the gaze into the dark, by the confrontation with the unknown and ultimately the artists personality themselves.

Johannes Nagel (1979, Jena) creates sculptures which, with their organic and corporeal presence, are far more than vessels or even vases. Although the artist forms the vessel as a whole - so it remains functional as that - the traces that his sculptures bear refer to its dysfunctionality as an object of utility. The sculpture *Blumenrot* shown in the exhibition with its (unfinished) painting on the inside of the vessels opening makes the placement of flowers obsolete. Nagel's artistic idea of approaching objects of daily use, the material porcelain and indeed the artistic medium of sculpture from a different perspective, already starts with the work process: against the background of his mastery of sculptural techniques, the artist digs by hand hollow spaces into a box filled with sand. In this dark space, withdrawn from the visible, Nagel's sculptures emerge as intuitive gestures and thus depict traces of a perceived space. A continuum that is nourished by the artist's inner state of mind and inscribes itself in detail in the work of art in hand, finger and nail prints.

Matthias Dornfeld's (1960 Esslingen) paintings seem playful and light at first glance and are reminiscent of the formal language of children's drawings: mostly colorful and formally simplified, they show familiar subjects. It is the visual language that most directly expresses what guides the artist's work process: Emotions that arise from the expectant, but also anxious look "over the garden fence" into the unknown, and which are lived through by the artist during the painting process. His pictures, very complex in material and painting technique, are testimonies to an emotional struggle, which speak in intuitive forms, echo the isms of classical modernism and in their imagery carry the emotionality further during the process of their creation.

The paintings of **Ondrej Drescher** (1977, Wolfen) also let us experience the inside. Sometimes more and sometimes less clearly recognizable, the motif is determined by physical experience. These include, for example, mountain landscapes that reflect the impressions of long hiking tours. At the same time, however, these representational forms dissolve again in a spontaneous, energetic application of colour. The multiple layers of colour allow the Sujet, the experienced, to disappear into the depth of the colour space. What thereby fades, comparable to memory processes, becomes emotionally charged. In the painting of the exhibition, it is the Sujet of the flower still life, which the artist evokes again as a memory of a weekly painting course in childhood, or through a desert landscape of colour, concealed again or even extinguished.

Daniela von Damaros