

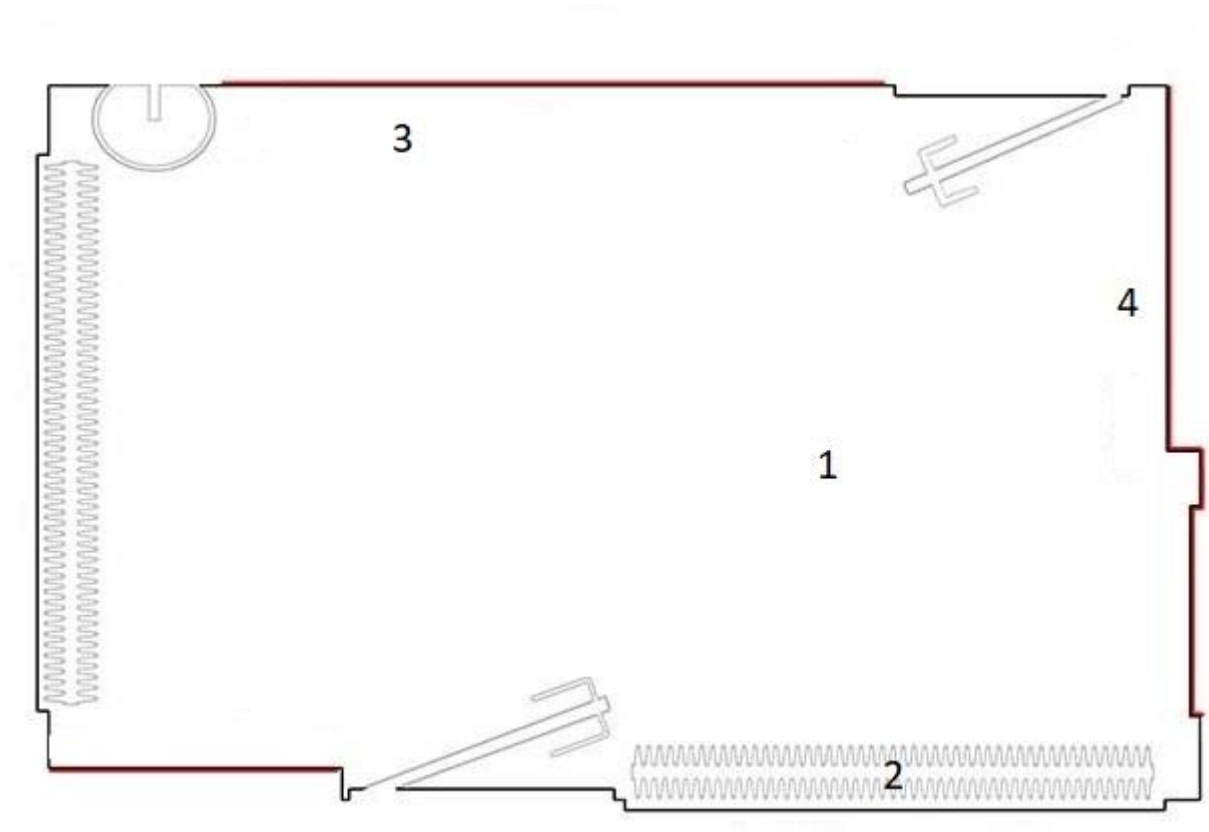
Unsichtbare Räume I / Invisible Spaces I

Kirstin Burckhardt (Installation), Tom Früchtl (Painting)

Bar K Berlin, Exhibitions

18.05.2019 – 30.05.2019

Curated by Daniela von Damaros



1 Kirstin Burckhardt, Mäntel (Damit die Welt nicht so schnell kommt) / Coats (so that the world doesn't enter so fast)

2018, Installation und Performance, 5 Mäntel, Kette / 5 coats, chain

2 Kirstin Burckhardt, beschlafene Blätter

2019, Transparentpapier, Maße variabel / transparent paper, variable sizes

3 Tom Früchtl, flash

2019, 134 x 51 cm, Öl auf Möbeltür / oil paint, a furniture door

4 Tom Früchtl, osb

2019, 36 x 25 cm, Öl auf OSB Platte/ oil paint on chip board

Music makes the people come together (yeah) ... This song title by Madonna suggests what attracted Berlin's creative scene to the Bar K every Thursday evening, in addition to art and cocktails: DJ sets with a genre variety of musical sounds, inspiring conversations and delicious cocktails at the bar. All together a promise for an enjoyable evening. This is now history, because this room no longer exists as a bar. Instead, we now find ourselves in a white cube with oversized shop windows. And the only thing that perhaps reminds us of the Bar K today is the smell of turpentine - a constant companion of the entertaining evenings and reference to the neighbouring studio of Ondrej Drescher.

Now, above all, the artistic works which are shown in the first exhibition in the new space, refer to the invisible or to what has become invisible. **Kirstin Burckhardt and Tom Früchtl**, once guests of the Bar K, take us with their works away from a familiar mode of perception of painting and corporeality, namely that of a work of art on canvas and seeing the world from a first-person perspective. These shifts in perspective allow definitions to soften and create space for the awareness of new content. Just as some of the visitors may be moving between the memories of the now absent Bar K and the now present exhibition space, the exhibits, by using familiar means such as oil paint or textiles, set in motion a comparable mental interplay between the presence and absence of familiar painting and body(ies).

South African-born artist **Kirstin Burckhardt** uses a variety of artistic forms of expression, such as performance, video and installation, to convey the complexity and limitations of bodies. The two works shown in the exhibition focus on the invisible or unconscious sphere of action of bodies, which can be experienced in between people and things. Every contact with the outside stands for the presence and at the same time for the absence of a body: the installation ***Coats (so that the world doesn't enter so fast)*** forms a body of five coats drawn on top of each other. The work is formed in the absence of the body that normally is wearing the coats. This new, multi-layered body, whose supplementary title also refers to the property of permeability and thus to the sensitivity of the "body boundary", namely our skin, simultaneously demonstrates through its sculptural presence, the ability of the body to decide on expression, dominance and identity.

The properties of the skin as a permeable organ are visualized in the lucidity of the material in the artist's second work, the series ***beschlafene Blätter***. In a performative act, the artist has slept on sheets of transparent paper: her absent body (because we do not sense our bodies while sleeping) has, so to speak, blindly formed the sheets. At the same time, they are traces of her body's presence: "drawings" of its weight and power of movement during sleep.

The encounter with the paintings ***flash*** and ***osb*** by **Tom Früchtl** also asks about body movement. Their mimetic and illusionistic character, through the use of a trompe l'oeil painting technique, demands a second, closer look. The view from different perspectives reveals the clue: The artist does not paint on a canvas, but on the object itself, which he has chosen as his sujet. These are objects that the artist finds in his studio or in Wedding: ...packing materials, like cardboard boxes or furniture debris. By meticulously painting the surface of the object, Tom Früchtl's method of working exceeds the classification of a readymade, bears a resemblance to Pop Art, but explodes the category by dispensing with the application of paint to a canvas that abstracts the subject. He distances himself from the tradition of panel painting, but does not break with the technique itself. Therefore he sees himself as a painter and his works as 3D-paintings. So to speak, a creative "short cut" to capture the motif as realistically as possible in its spatiality. His working method drives the interplay of presence and absence of painting to infinity: What is color, therefore a painting, and what is original? What is fake and what is reality? - A carousel of questions that feels frighteningly familiar in the age of fake news and its answering almost as an unsolvable task.