

GALERIEKORNFELD

BOOTH C7

Cristina BanBan
Nick Dawes
Robert Fry
Katharina Gerold
Susanne Roewer

Special Solo Booth:
Hubertus Hamm

UNTITLED, ART.

UNTITLED, ART Miami Beach
Ocean Drive & 12th Street
Miami Beach, FL 33139

VIP Preview

Tuesday, December 3 1pm – 8pm

Public Days

Wednesday, December 4 11am – 7pm
Thursday, December 5 11am – 7pm
Friday, December 6 11am – 7pm
Saturday, December 7 11am – 7pm
Sunday, December 8 11am – 5pm



Galerie Kornfeld presents paintings by Cristina BanBan, Nick Dawes and Robert Fry alongside sculptures by artists Katharina Gerold and Susanne Roewer. The artists look into the combinations of form and color to tell the stories of human emotions; intertwined, complex and every changing.

The figurative works of artist **Cristina BanBan** are deep with human emotions depicted and derived from the artists personal experiences. New paintings by BanBan explore themes of aging, maternity and an undeniable focus on the female form and presence. Her figures unapologetically take up space in various positions as their flesh is exaggerated out of proportion, ballooning to envelop the entirety of the canvas. Whether working in harmony and support as in *Big Mama* or mingled in a web of tension as in the work *El Sueño Va Sobre El Tiempo (The Dream Goes Over Time)* the central role is always female, in all her complexities of self expression, love and place. Using classical compositions of Renaissance art juxtaposed against the present-day collisions of culture, by placing her own depictions of the female body and contemporary woman within the imagery. The unexpected departure from societal expectations of women compels the viewer to consider the subject and its contradictions in a new context. Furthermore her pastel works on paper depict women in everyday activity, though mundane in their scenes and actions, the intensity of their anime watery eyes often full of exaggerated tears express a more layered emotional state.

The paintings of **Nick Dawes** engender responses from the viewer, not necessarily of specific identity with the subject but of emotional congruence; feelings of empathy, affinity and recognition. Succession is signified physically by a variety of means: the overlay of one color on another, by the orchestration and direction of the poured lines and shapes, by the implied sequential movements of the painter's hand. The complexity of the surface is a necessary condition for the representation of layered emotions and feelings within his paintings. The separate fields of color overlap and interpenetrate each other and thus suggest a sequentiality in both space and time. The fluidity and process-like quality enable space for reflection on the historicity of the act of painting and of life. Dawes paintings are literal abstractions that transform what has been seen and thus develop a life of their own, freed from the duty to represent something. The functionality of the real object that gave the artist the impulse for his painting is thus suspended. The painting follows only its self imposed, art- inherent laws of color, form, harmony and dissonance.

The aesthetic nature of **Robert Fry's** work conveys a depth of feeling, and a seemingly inexhaustible source of flexible thinking. His paintings are full of dignity; the product of passion checked with discipline and executed with a texturing technique that is uniquely his own. The nude body is often at the centre: playing with mechanisms like seriality and symmetry, fusing figurative and abstract forms, the artist explores the relationship of the individual with himself, his double and his fellows. His intricate, complex figures stand in pairs, naked, exposed and dominating the canvas as they simultaneously reveal

and conceal truths about themselves. Fry's latest series *Lost Men* depict the powerful and moving portrait of contemporary Men and masculinity. His often mirrored figures depict conflicting personalities as representatives of the same individual who challenge one another in their preconceived image of the male form and identity fueled by an element of autobiography. Fry is known for his signature use of varying realms of pinks and magentas as his central color palette, both as a reference to the colors historic position as a color of power and today's feminine associations with it as much as the use of one single color in differing states as an expression of simplified complexity and a challenge to the viewer to look closer and deeper at the minuscule changes in tones and feelings.

The sculptor **Katharina Gerold**, whose roots are in architecture, shows sculptures and reliefs of bronze and clay. Her barren and at the same time highly aesthetic sculptures are made of natural and yet artificially constructed fossils, depicting striking heads in sharp silhouette profiles looking into the world in two directions. The idiosyncratic faces express dual attitudes and characters of the individual as well as connections, responsibilities and visions. Through the balance between figurative and abstract, archaic and classical, the profile invites viewers to ask: who are you? And it asks back: And who are you? In the midst of life, such images of people arise from the gap between personal feelings and societal-political interest. They do not look at you directly. They do not communicate. They seem to expect nothing. Nevertheless, they have a strong presence that can not be denied. The asymmetrically of both halves of the face and the radical perturbing nature of the profile hits the viewer on a sharp psychological and emotional plane.

Susanne Roewer's works combine the artist's intense interest in materials with an artistic sensibility and conceptual wit. Her extensive research and observations lead her to historical figures and events, folk art and old fables, but also to current socio-political debates and events. The diversity of the themes reveals the contemporary in the historical, and returns that which is seemingly past back to the present. The process of the creative act also plays a decisive role in the sculpture and the sculptural objects of Roewer. These draw their tension from a combination of diverse, contrasting materials - hard Alabaster meets fragile glass as in the presented work "The World upon your Shoulder". During the process of creation, the artist is frequently guided by the material and its specific qualities. Yet this is done consciously, revealing the assurance with which the artist is able to master and shape the diverse substances and materials. Her pieces develop from stories, always triggered by a poetic part of human life and society; absurd or romantic, heroic or nonsensical, political or stand-alone. Presenting contemporary sculpture as the necessary outcome of - firstly - the development and the skills as well as trial and error of mankind - secondly - hand in hand with mankind's will to give immaterial things a material expression, be it of power, transcendence, reason, freedom or love.

In his work, **Hubertus Hamm** deals intensively with our experience of space. Trained as a photographer, he departs from the beaten track of classic photography, often even forgoing the very medium in which he was schooled. For Hamm, photos were often the occasion to create objects in search of something that could not be depicted within the media boundaries of photography. His works engage the viewer in a dialogue, encouraging self-reflection and self-questioning as they expand into the rooms they knowingly occupy and shape.

The presentation will feature Hubertus Hamm's "Molded Mirrors"- thin stainless steel plates, whose surfaces shine black, silver, gold and blue, as a result of a chemical process. The objects are moulded manually and the resulting creases, dents and bumps transform the surfaces into reliefs that reflect their surroundings like a mirror, continually creating new images. Thus they are situated in a precarious space between image and three-dimensional object as the destruction of their surfaces generates a creation of a completely new form both physically and visually for the viewer who is confronted with his or her own distorted image.

In the work *Molded Plate with Nail* the artist continues his exploration of space and time by photographic means. A photograph always shows a brief moment that has been wrested from the infinite flow of time and captured in the image for eternity. Every photo is therefore a historic document and, as such, connected to the memory of past things. Here that photograph is superimposed onto a molded plate, taken from its original to incorporate and create new curves, understandings and perceptions of the same frozen image now locked into place with the hardness of the nail in tact. This act re-translates the two-dimensional reality of the photo, i.e., the image of a three-dimensional reality achieved through light, into the third dimension. The works thereby become photo objects, whose deformed surfaces, react changes of light in their environment. Here past and present form an intimate bond: the work no longer is a historical moment, captured in the image, but the moment's specific appearance as a photo object in the here and now.

The highlight work of the presentation will be a new installation titled *Shard of Mirror* which brings together three to four separate elements into one whole experience encompassing within it several emotional, visual and physical experiences and realities. The work focuses on concepts of perception, reality and the understanding of the minute intricacies of visual experience which we are otherwise blind to in our everyday lives. Through a unique method of material experimentation and manipulation, Hamm has created a work of art which acts as a mirror into another realm of understanding and register of light and aura. The journey comes together with the central pedestal and the interaction between the viewer, the glass fragment and the visual effect it creates on the surface of the specially worked fabric and wood which rests at the background. When looking through the sharded mirror the viewer encounters the so called "aura" of the glass fragment, a visual halo which without the aid of the special surface of the wall piece would be left invisible to the eye. The resulting magical phenomenon leaves the viewer taken a back, in awe and in deep contemplation of the world view they have previously become accustomed to, one which misses so much of the depth of reality and ephemeral glow which exists in space.

The exhibition is rounded off with an installation of what might be the quintessential mirror of our times: the smartphone. The latter is our umbilical cord with the world and, because of its selfie function, also a mirror of our own selves – or at least of the self-image we would like to project. Properly lit, the smartphone's shiny black display seems like a dark mirror, even when it is switched off, an idea explored in Hubert Hamm's installation.

Through the collision of his imagined ideas of what could be and the reality of what is, in abstraction Hubertus Hamm finds methods of engaging the interstitial space between as he transforms our understanding of place and space through light, form and color.