

CLEMENS WOLF
SURFACE BLUES

Opening: Thursday, 28 September 2017 at 6 PM

Introductory speech by Günther Oberhollenzer, curator at Landesgalerie Niederösterreich at 6.30 PM

28 September - 11 November 2017

Since his graduation at the University of Arts Linz, **CLEMENS WOLF** has set his focus on „dilapidated material“: fences in front of dumps, abandoned warehouses, unfinished buildings and other forbidding places. In his new body of work „Parachute Objects“ he stays true to this concept: this time he uses old, discarded parachutes. After they are immersed in epoxide resin they are laid out in tondi, every crease being arranged meticulously and finally left to dry. The process takes thirty minutes and leaves the works solidified to their final form. The fundamental principals of painting, light, shade and space are given but the material's capacities have been dissolved. The parachute and the epoxide resin replace canvas and paint.

CLEMENS WOLF declares himself a champion of sensuality: „I'm really interested in the process of transforming something trivial into a sensual object.“ The guided coincidence plays a major role in the making of the works. **CLEMENS WOLF** has learned to let things happen. His previous work has been stringent and precisely composed. The framed works „Line Drawings“ are an example of the new era: ropes and strings dipped in epoxide resin are thrown against a piece of paper and are left to freeze in whatever composition they land in. Colour splashes cover the picture: the hand's motion that has landed the rope is palpable and visible.

The panel paintings „Expanded Metal Paintings“ are the closest to the classic art of painting. Firstly paint is applied by a brush on primed canvas. Then wire mesh is dunked into black and white paint and is used to create abstract patterns on top of the red and light grey areas. Similar as in traditional blueprint with textiles, the wire mesh is moved across the canvas like a mould. Fingerprints remain as well as the redundant paint. The finished work bears a haptical sensation, the form resembles calligraphy: the surface's sensuality takes centre stage.

The exhibition's title *Surface Blues* is a reference to the musical genre of Blues. A common form is the twelve-bar blues, a standard harmonic progression of twelve bars in a 4/4 time signature. Typically there is a set of three different chords that are played over the twelve-bar scheme. One can find a similar harmony in **CLEMENS WOLF's** new work: the synergy of colour and surface differs every time, which creates a captivating uniqueness

Salzburg, September 2017

Katja Mittendorfer