

*Press release and invitation*

## ANDREAS ZYBACH: FLÖTEFARBEVASESCHWEINSCHLÜSSEKLOPIE

### PETER MERTES STIPENDIUM 2010: JAN MEIER UND CHRISTOPH WESTERMEIER

7 May to 3 July 2011

Opening: Friday, 6 May, 6. Mai, 19.00 Uhr Eröffnung

**PRESS CONFERENCE: Friday, 6 Mai 2011, 11 am**  
**In the presence of the artists**

ANDREAS ZYBACH:  
FLÖTEFARBEVASESCHWEINSCHLÜSSEKLOPIE

**BONNER  
KUNSTVEREIN**

The Bonner Kunstverein is pleased to announce "flutecolorvasepigkeycopy", the first solo exhibition of ANDREAS ZYBACH in a German Kunstverein (art society). The work of this Swiss artist is rooted in processes such as transformation, growth or disintegration. Over the course of the exhibition, his works repeatedly alter their state and hence their appearance. Sometimes they become invisible, other times they grow as far as the boundary of the room or they decompose. Machines that the artist has invented and programmed generate these processes and operate autonomously in the exhibition. His kinetic installations have an ephemeral character that brings the ponderous machinery together with the instability of the materials.

For the Bonner Kunstverein, ANDREAS ZYBACH has designed new works that, with a certain self-irony, attempt to resemble natural objects. Trees in pastel colors that, instead of leaves, bear balloons which are slowly blown up by valve systems until they explode. This metal forest unites contrasts such as the observation of nature with a sense of artificiality. Other objects are scattered around the floor. Based on an antique clay vase from Greece in the form of a pig, small plaster copies are used for tooting on or drawing with. The viewers are given the opportunity to determine how to use the material. These hybrid forms are illusionist art and are quite in line with the tradition of art in imitation of nature.

ZYBACH, in his exhibition, links the traditional juxtaposition of nature and culture with social issues. When plants originate in laboratories and companies have their carbon footprint calculated, the concept of nature is misused for new commercial purposes. Environmentally pollutive companies use the protection of natural environments as a communication strategy to polish their image. Nature as a lab result and art as a mechanically generated form intertwine in the show. ZYBACH approaches this volatile theme by developing a metaphorical discourse, one that calls in question the relations to nature in an era of their technical reproducibility and profitability.

ANDREAS ZYBACH was born 1975 in Olten, Switzerland, and lives and works between Berlin and Switzerland. This year he was awarded the renowned Ars Viva Art Prize. His installations have been seen in galleries and museums in Seattle, Basel, Liverpool, Berlin, Tbilisi, among others. In addition the artist has also carried out several outdoor projects in Munich. In the coming months his works will be on view at Platform Garanti Contemporary Art Center in Istanbul, at Kunstmuseum Stuttgart within the framework of the Ars Viva Art Prize and in a group exhibition at Kunstverein Hannover.

The exhibition is supported by:



PETER MERTES STIPENDIUM 2010:  
JAN MEIER UND CHRISTOPH WESTERMEIER

For the grant that has since 1985 been annually awarded by the Peter Mertes Wine Cellar in Bernkastel-Cues, the 2010 jury (Prof. Anne-Marie Bonnet, Prof. Ursula Frohne, Silke Schatz, Stephan Strsembski) had nominated following artists: JAN MEIER (\*1978 in Leonberg, lives in Cologne and Berlin) and CHRISTOPH WESTERMEIER (\*1984 in Cologne, lives in Düsseldorf). The work of both artists is linked by a reflective dealing with art history and theory as well as an individual, analytical engagement with the media of photography and painting. A catalogue will be published on occasion of the exhibition.

JAN MEIER's works allude to a variety of sources such as *Informel* and action painting, Pop Art and pattern painting. The classical way of painting with acrylic, oil and water color is repeatedly disrupted, on the one hand, by everyday objects that can be personal ones or found ones, such as shells, colored beer mats or coins, on the other by an abstract, naive-like treatment of color and form. Starting out with drawings, delicate series of motifs emerge on paintings that disclose the artist's working process. Along with large-scale canvases in Tachist style with expansive bright specks of color from ebbing structures, smaller works on paper and collages are on view in which *objets trouvés* form almost incidentally the characteristic features of a face or an animal. A playful lightness unites all the works, whose range and quality is not least of all based on the fine oscillation between figuration and abstraction, melancholy and kitsch, banality and airiness. The subjective memory of a journey to Amalfi at the beginning of the grant is the starting point for this new series that is being presented for the first time at the Bonner Kunstverein.

In a time of picture overkill, of cell phone cameras and communication technologies, an era in which photography has become an integral part of the art world, we are more than ever flooded with images. For CHRISTOPH WESTERMEIER—a graduate of the Academy in Düsseldorf under Christopher Williams and Rita McBride—the appropriation of images all around us is the starting point for his artistic production. He consistently photographs pictures and texts from nonfiction books, advertisements and magazines, artworks in museums or private locations, with a simple digital or cell-phone camera. Technical reproduction—as Walter Benjamin had theorized in his time—is able to highlight many a feature of the “original” via techniques such as enlarging or cropping, thus extricating it from its context. Not only advertising photography utilizes this knowledge for its strategic objectives but also WESTERMEIER, who, by combining different images and contents, creates a subjective view of our perceptual mechanisms. The typography of a Metropolitan Museum bulletin from 1950 serves the artist as inspiration for his artist's catalogue, which collages his own works and combines them with the series “Toscana Dreaming”. Reflection, playfulness and not least of all irony are characteristic of his works.

The exhibition is supported by:



**PREVIEW:**

**July 16 – September 4, 2011**

ERNSTE TIERE: PETRIT HALILAJ, JUDITH HOPF, BEDWYR WILLIAMS

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