

(C₆H₁₀O₅)_n | THE ART OF HANDLING PAPER

Fausto Amundarain | Felix Becker

Peer Boehm | Isabelle Borges

Starsky Brines | Artjom Chepovetsky

Goekhan Erdogan | Grösch/Metzger

Leonie Mertes | Haleh Redjaian | Lisa Tiemann



Exhibition catalog

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STRELOW
STRELOW
& WALTER

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3 November 2023 – 22 December 2023

'Ever since paper has existed, people have been fascinated by this material. For paper embodies delicacy and strength, fragility and solidity; it seems equally untouchable and haptically attractive. No other material in art is so sensual, present and changeable.'

– Haus des Papier, Annette Berr, Berlin

Like Anette Berr, we are also enthusiastic about the versatility and multifaceted nature of art on and with paper. In our group show **(C₆H₁₀O₅)_n | The Art of Handling Paper** we present works by 11 artists who give us an idea of the seemingly endless possibilities of processing, reusing or manipulating paper.

With the exhibition we present different approaches – from works whose starting point is paper as a carrier of drawing and painting material, to sculptural objects and installations that demonstrate how paper as a material has its own right. In addition to collages and decollages, frottages, ballpoint pen and graphite drawings, there are also folded, stacked, woven, glued, cut and scratched paper works.

As different as the works on display are, it is clear in all of them that their creators are fascinated by the sensuality and the mutability of the material.



FAUSTO AMUNDARAIN

(*1992 in Caracas, Venezuela; lives and works in Madrid, Spain)

Fausto Amundarain uses excerpts from comics and caricatures, among other things, as the visual language for his collages. In doing so, he reflects on the history of these elements, which are nostalgic by nature and present in the collective memory. However, Amundarain collects these elements, images and icons not only to explore their history and social significance, but above all to create his own images and structures, which he presents in a condensed and saturated form. In doing so, he creates spaces in which the images communicate with each other, but in which they are also repeatedly lost and found again elsewhere. By breaking down the basic composition, by adding and removing elements, by the lines that make up the whole and develop anew, the artist succeeds in completely changing the meaning of the original images, tearing them out of context and thus opening up paths to new stories.



Fausto Amundarain
Untitled (GM02), 2023
Acrylic on paper cut out and screwed on wood panel, framed
162 × 125 cm



Fausto Amundarain
Untitled (WL#02), 2023
Mixed media on paper, framed
102 × 66 cm





FELIX BECKER

(*1987 in Frankfurt am Main, Germany; lives and works in Berlin, Germany)

As with his paintings, Felix Becker applies several different, monochrome, impasto-like layers of paint for his works on paper, which he breaks up and partially removes again using various means. This method of painting, which is reminiscent of sculptural techniques, allows the underlying colors to flash up in places, adding a narrative element to the minimal art painting. Using this technique, the artist also transforms the two-dimensional sheet of paper into a color object. The fragile, foldable paper is now replaced by a stable, condensed object, which Becker presents floating in gallery cases.





Felix Becker
Untitled (A), 2022
Oil on paper, framed
27 × 21 cm



Felix Becker
Untitled (beak), 2022
Oil on paper, framed
24 × 17 cm



Felix Becker
Untitled (Twist), 2022
Oil on paper, framed
30 × 23.3 cm



Felix Becker
Untitled (#43), 2021
Oil on paper, framed
24 × 17 cm



Felix Becker
Untitled (#41), 2021
Oil on paper, framed
24 × 17 cm



Felix Becker
Untitled (sterrennacht 1 and 2), 2022
Oil on paper, framed
27 × 21 cm



Felix Becker
Untitled (#42), 2021
Oil on paper, framed
27 × 17 cm



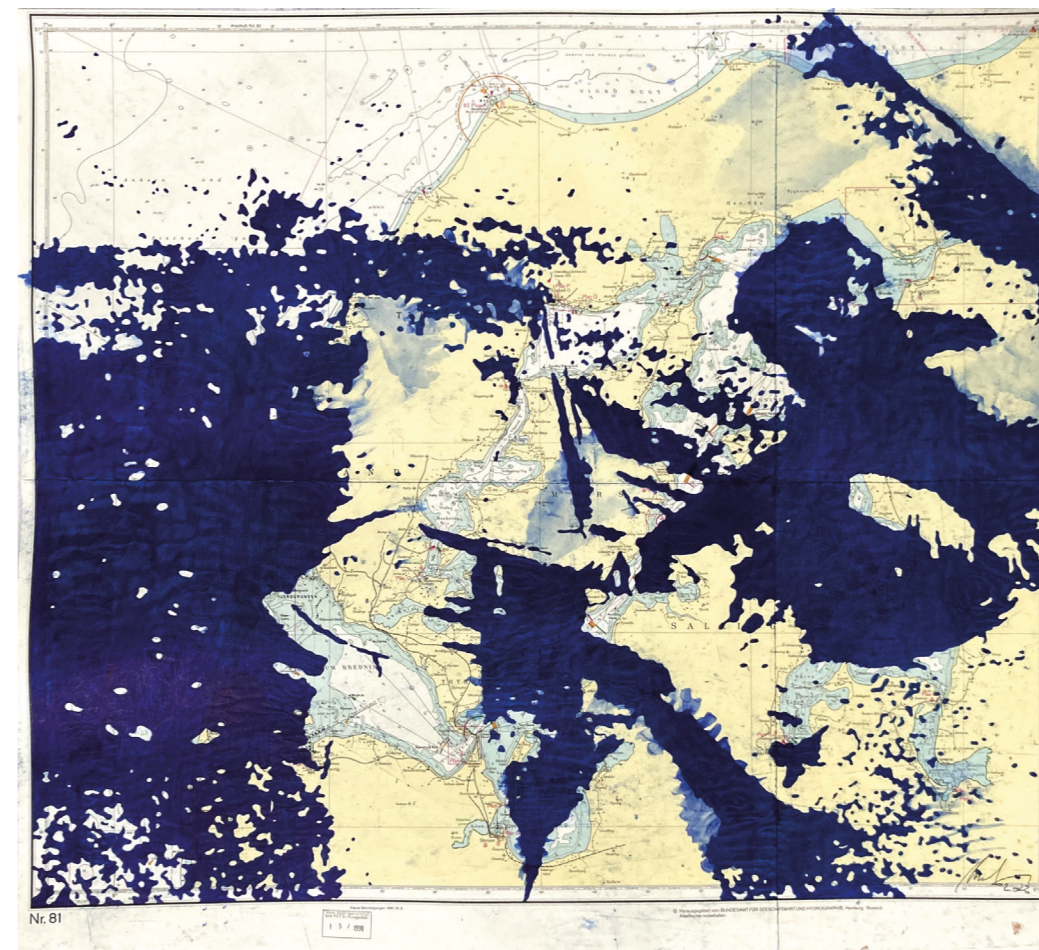
Felix Becker
Untitled (Horizons 7), 2020
Oil on paper, framed
27 × 21 cm



PEER BOEHM

(*1968 in Cologne, Germany; lives and works in Cologne, Germany)

For his ballpoint pen works, Peer Boehm combines everyday materials such as paper and ballpoint pens. By using historical photographs as templates, but also by deliberately leaving blank spaces in his pictures, he transforms seemingly banal materials into a visual world that evokes memories and images in the viewer. This is further intensified when Böhm uses old maps, historically charged letterheads or paper with his own notes instead of a blank page. The artist integrates these into his pictures in such a way that the historically charged paper appears not only as a carrier, but also as a pictorial element.



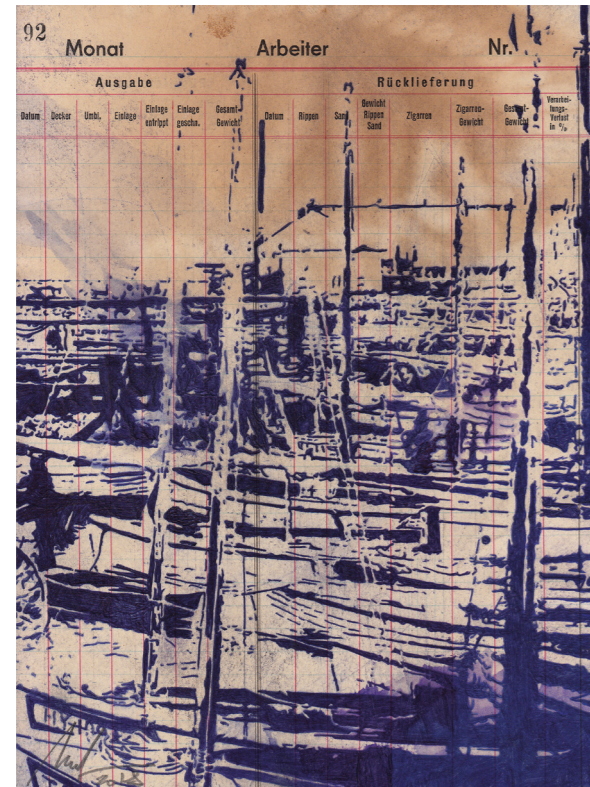
Peer Boehm
Dann doch lieber heute, 2023
Ballpointpen on seamap, framed
70 × 77 cm



Peer Boehm
Daheim und woanders ist schön, 2019
Ballpointpen on seamap
20 × 30 cm



Peer Boehm
Sommerreifen, 2019
Ballpointpen on printed paper
30 × 20 cm



Peer Boehm
 Daheim ist am schönsten, 2018
 Ballpointpen on printed paper, framed
 26.8 × 19.8 cm



Peer Boehm
 Woanders ist auch schön, 2019
 Ballpointpen and acrylic on paper, framed
 38 × 28 cm



Peer Boehm
 Freitags einfach mal blau machen, 2020
 Ballpointpen on printed paper, framed
 40 × 30 cm



ISABELLE BORGES

(*1966 in Salvador, Brazil; lives and works in Berlin, Germany)

The main theme of Isabel Borges' artistic work is space and its perception, whereby she concentrates on the interplay of line, surface and space. This applies to her paper objects and photo collages as well as to her spatial installations. As the artist's geometric vocabulary of forms makes clear, her artistic interest is primarily in the basic forms of geometry, but seemingly arbitrary forms from nature also structure her pictures. But Borges is not interested in the geometry of pure form without any possible illusionary space. Quite the opposite. Rather, she is interested in the interstices created by the 'folding' of surfaces and corresponding lines, which transform her paintings, but above all her paper cuts, collages and installations, into associative spaces. To underline the sensual experience of her pictorial spaces, the artist also combines her minimalist aesthetic with surprisingly placed color accents.





Isabelle Borges
BOX 2.30.20.23, 2023
Cromolux paper and Cardboard on wood
30 × 20 × 3 cm



Isabelle Borges
BOX 2.30.20.23, 2023
Cromolux paper and Cardboard on wood
30 × 20 × 3 cm



Isabelle Borges
BOX 1.50.30.23, 2023
Cromolux paper and Cardboard on wood
50 × 30 × 6 cm



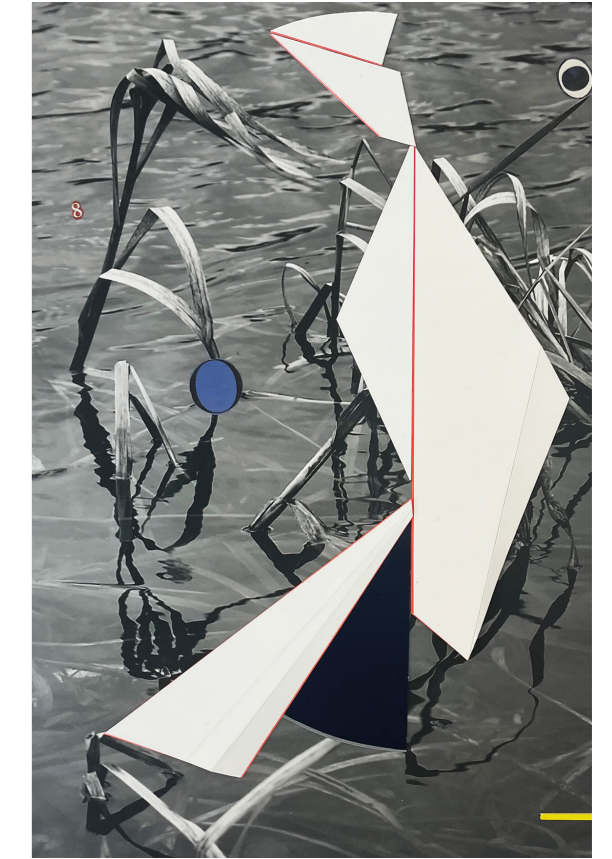
Isabelle Borges
BOX 1.30.30.23, 2023
Cromolux paper and Cardboard on wood
30 × 30 × 6 cm



Isabelle Borges
Der Wanderer #1, 2023
Digital print and collage on paper, framed
30 × 20 cm



Isabelle Borges
Der Wanderer #2, 2023
Digital print and collage on paper, framed
30 × 20 cm



Isabelle Borges
Der Wanderer #3, 2023
Digital print and collage on paper, framed
30 × 20 cm



STARSKY BRINES

(*1977 in Caracas, Venezuela; lives and works in Caracas, Venezuela)

Like his paintings, Starsky Brines' works on paper are characterized by their unmistakable style and a recurring theme: the search for the essence of man. In his daring works, the artist focuses on figures made up of a combination of anthropomorphic and zoomorphic features and the appropriation of elements from comics and toys from his childhood. On the one hand, these figures distort reality to enter an environment of subculture and urbanism created by the spontaneous intuition of his rough strokes and the appropriation of contemporary iconography. On the other hand, they move in the realm of fantasy. The animals in particular, in conjunction with their human figures, evoke associations with fairy tales or comics. They are reminiscent of the world of theater, in which fantasy and poetry, but also comedy, often serve as a catalyst for the creation of critical meaning. In his works, Brines often questions the interplay of good and evil against the backdrop of the global socio-political climate. However, Brines does not interpret his themes as 'black and white'. They are complex and non-linear, with delightful breaks, quite serious and yet full of humor.



Starsky Brines
TROPIBIRDS, 2023
Industrial paint, spray paint, collage, and oil pastel on paper, framed
76 × 56 cm



Starsky Brines
PANTERA SOBRE EL PLANO, 2023
Industrial paint, collage, and oil pastel on paper, framed
76 × 56 cm





ARTJOM CHEPOVETSKYY

(*1984 in Odessa, Ukraine; lives and works in Frankfurt am Main, Germany)

The works on paper by Artjom Chepovetsky presented here were created during his residency at Printers Proof in Copenhagen. They were based on an intaglio printing process that was new to him, into which he incorporated his palette of soft pastel tones and bright tonal colors. Intaglio printing enabled him to give the colors a velvety density and softness. He combined intaglio printing with his typical collage technique to create complex sculptural compositions. Fascinated by the possibilities of paper printing, Artjom Chepovetsky meticulously worked out every detail of the color field collages, emphasizing hidden folds and paper edges, allowing details to emerge and others to disappear. The color lines seem to lead a life of their own. Sometimes they open up, expand and try to leave the composition, sometimes the strips of color cling to the partner next to them for fear of coming loose and falling off.



Artjom Chepovetsky
P.W. 3 (08) 23, 2023
Mixed media on paper, framed
35.5 × 71 cm



Artjom Chepovetsky
P.W. 7 (08) 23, 2023
Mixed media on paper, framed
71 × 50 cm



Artjom Chepovetsky
P.W. 6 (08) 23, 2023
Mixed media on paper, framed
57.5 × 44 cm



GOEKHAN ERDOGAN

(*1978 in Frankfurt am Main, Germany; lives and works in Frankfurt am Main, Germany)

For Goekhan Erdogan, his own image in the form of black and white copies is the content and medium of his works. For his objects and pictures, he uses several hundred photocopies of his passport photo on standard copy paper of different sizes, which he glues together to form blocks of different sizes and then shapes using various woodworking techniques. This results are stone-like sculptures with a polished marble-like surface, installations made of wood and layers of paper and fragmentary relief portraits that barely give any indication that they consist of thousands of laminated images of Erdogan's face. His artistic work is ultimately the result of a comprehensive and ongoing examination of the subject of self-portraiture, in which philosophical, psychological, sociological, art-historical and political aspects are equally important.





Goekhan Erdogan
Untitled #2, 2021
Blocked prints, sculptured
42.5 × 29.5 × 2.3 cm



Goekhan Erdogan
Untitled, 2012/2017
wood, print, glue
1 of 16 steles
210 × 19 × 9 cm



Goekhan Erdogan
Untitled, 2020
Prints, glue, wax
18.5 × 31 × 35.5 cm



WIEBKE GRÖSCH/FRANK METZGER

(*1970, Darmstadt and *1969, Gross-Gerau; live and work in Frankfurt am Main, Germany)

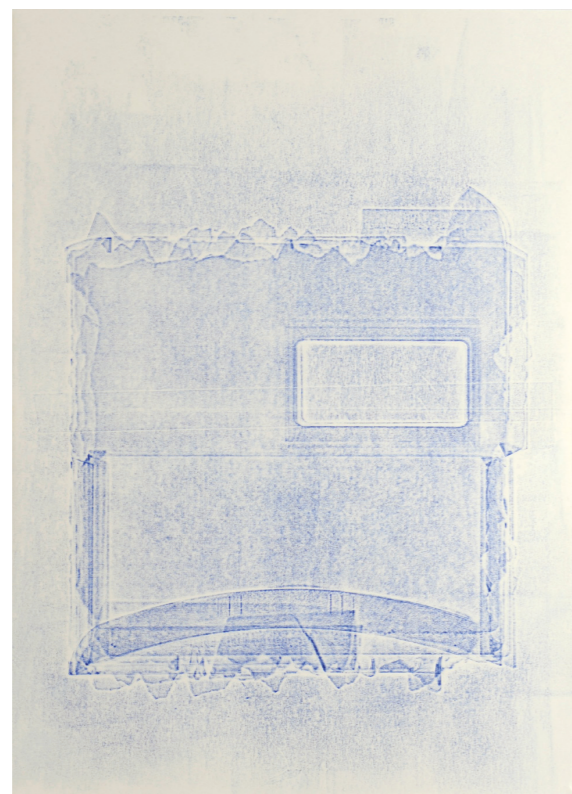
Grösch/Metzger utilize everyday objects, which they transfer from real space into pictorial space on and with the use of paper. For their frottages, for example, they use blueprint paper, which has almost fallen into obscurity, to transfer the shapes of torn envelopes onto paper. The delicate drawings have a poetic aura that contrasts with the original functions of window envelopes and blueprint paper. The poetry of the torn envelopes can also be found in the small sculptures. On a plaster rectangle, into which abstract plant ornamentation is embossed, around one hundred torn envelopes are joined together to form a block. The legibility of the sculpture remains open. As with the frottages, it is up to the viewer to fill it with their own images.



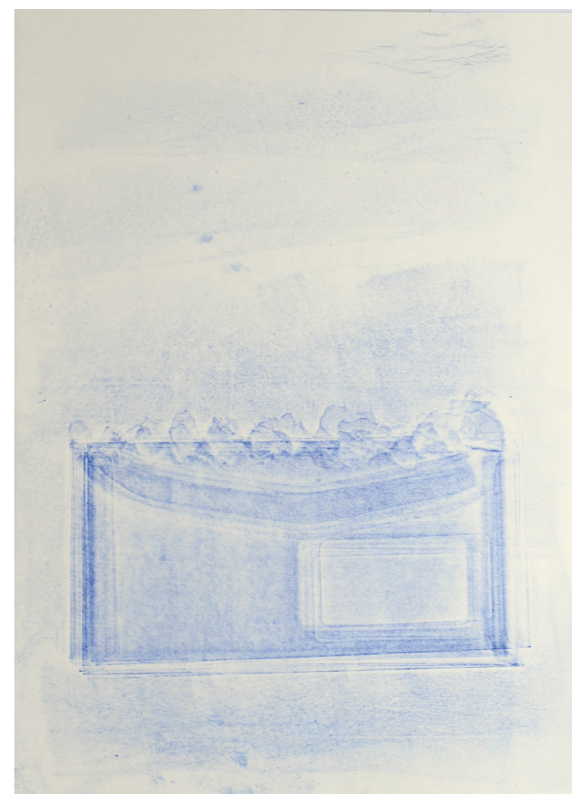
Grösch/Metzger
Mail, 2018
Paper and plaster
17 × 26 × 52 cm



Grösch/Metzger
Untitled (3), 2023
Carbon paper on paper, framed
42 × 29.7 cm



Grösch/Metzger
Untitled (6), 2023
Carbon paper on paper, framed
42 × 29.7 cm



Grösch/Metzger
Untitled (5), 2023
Carbon paper on paper, framed
42 × 29.7 cm





LEONIE MERDES

(*1967 in Neuerburg/Südeifel, Germany; lives and works in Hüttingen, Germany)

Leonie Mertes tries out new forms of drawing, but uses classic materials - a natural white 190g drawing paper and graphite pencils in thicknesses HB to 2H.

Using these simple means, she questions the relationship between the graphite drawing and its medium. With the graphite pencil, she removes fibers from the sheet with short, closely spaced strokes, so that they literally stick out. This creates a felt-like surface that stands in exciting contrast to the smooth surface of the paper.

In another method that Leonie Mertes has developed to question the relationship between drawing and picture carrier, she literally pierces through the skin of the paper with her pencil. After making a small incision at the edge of the paper, she enters the paper with the graphite pencil and carefully widens the opening to form a pocket. The pencil releases graphite into the paper. The resulting delicate line drawings shimmer through the paper like veins and, reinforced by the inevitable tears and breaks, emphasize the delicacy and vulnerability of the paper (Tobias Burg).





Leonie Mertes
Untitled, 2021
Graphite on paper, cut, framed
21 × 14.5 cm



Leonie Mertes
Untitled, 2021
Graphite on paper, cut, framed
14.8 × 10.5 cm



Leonie Mertes
Untitled, 2022
Paper, graphite, framed
14.8 × 10.5 cm



Leonie Mertes
Untitled (subkutan), 2022
Paper cut, split with graphite, framed
21 × 14.8 cm



Leonie Mertes
Untitled (subkutan), 2021
Paper, split with graphite, framed
21 × 14.8 cm



Leonie Mertes
Untitled (subkutan #1), 2020
Ink, graphite, paper, cut and split, framed
42 × 29.7 cm



Leonie Mertes
Untitled (subkutan), 2023
Paper, cut, split with graphite, framed
42 × 29.7 cm



Leonie Mertes
Untitled (subkutan), 2018
Paper cut and split, framed
21 × 14.5 cm



Leonie Mertes
Untitled (gezupft), 2018
Paper, graphite, framed
20 × 14.8 cm



Leonie Mertes
Untitled (PW_2022_11), 2022
Paper (cut), framed
14.8 × 10.5 cm



Leonie Mertes
Untitled (gezupft), 2022
Paper, graphite, framed
21 × 14.8 cm



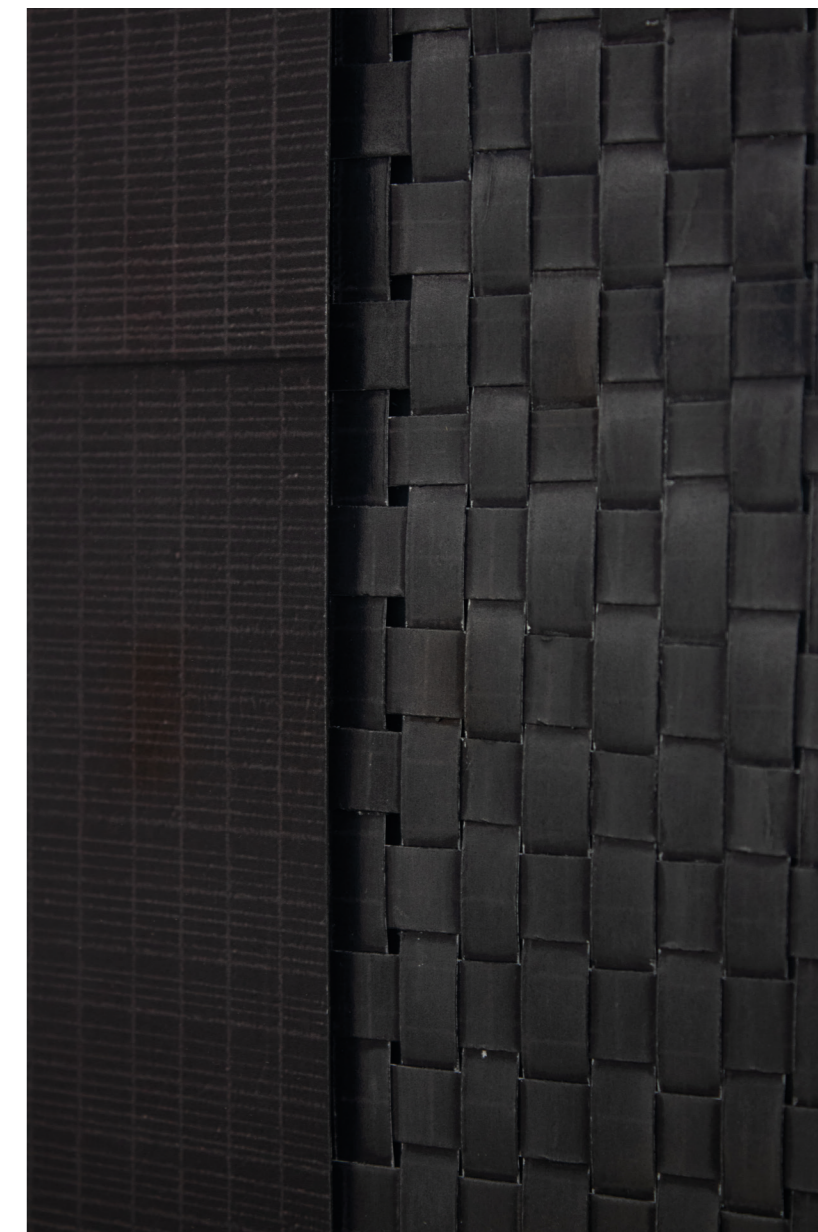
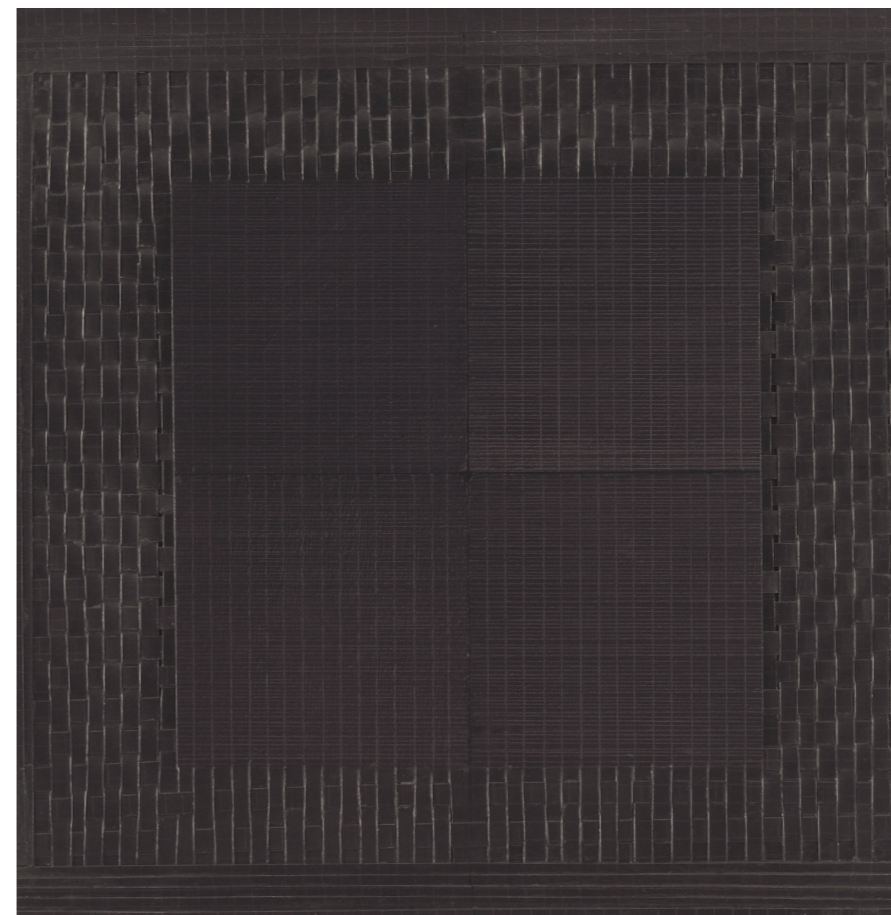
Leonie Mertes
Untitled (gezupft), 2019
Paper, graphite, framed
21 × 10.5 cm



HALEH REDJAIAN

(*1971 in Frankfurt am Main, Germany; lives and works in Berlin, Germany)

Haleh Redjaian's works on paper usually consist of carefully drawn lines, simple geometric shapes such as circles, angles and squares, into which she inserts random irregularities in patterns and systems of order. She likes to use pages from old notebooks and calendars, which already provide a pattern that she then takes up and alters. Only on closer inspection one will realize that the lines are slightly shifted or that the squared paper is not completely covered. Redjaian's artistic attention is focused on such discontinuities that shift our perception; she plays with order and chaos, repetition and fragmentation. Her joy of artistic experimentation, which she was able to pursue during her residency at Haus des Papiers in Berlin this summer, can always be felt in the background. One of the woven paper works she created there, which ties in with her textile works, is also on display in the exhibition.



Haleh Redjaian
CII, 2023
Collage, wax, graphite, woven photo print
on Hahnemühle paper, framed
41.8 × 41.2 cm



Haleh Redjaian
Dreams with no walls Serie (1), 2023
Mixed media on mixed media heavyweight paper
42 × 29.7 cm

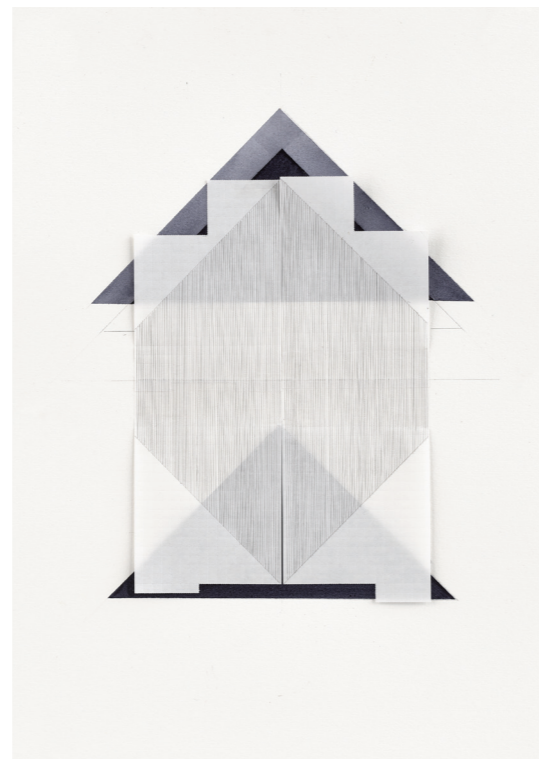


Haleh Redjaian
Dreams with no walls Serie (2), 2023
Mixed media on mixed media heavyweight paper
42 × 29.7 cm





Haleh Redjaian
Dreams with no walls Serie (3), 2023
Mixed media on mixed media heavyweight paper
42 × 29.7 cm



Haleh Redjaian
Dreams with no walls Serie (4), 2023
Mixed media on mixed media heavyweight paper
42 × 29.7 cm



Haleh Redjaian
Almost folded, 2023
Collage, graphite, ink on paper, framed
40 × 30 cm



LISA TIEMANN

(*1981 in Kassel, Germany; lives and works in Berlin, Germany)

Lisa Tiemann transforms paper into the third dimension with her astonishingly voluminous, abstract sculptures from the *Couples* series. The works, which look 'as if they were just rising from their pedestals or as if the artist had frozen them in mid-motion from one pose to another', each consist of two very different materials, one object made of glazed ceramic and one made of papier-mâché. With these two 'contrasting material strands that nestle together in the same seemingly graphic form', the objects not only question the laws of gravity, but also evoke associations with the interplay of couples.



Lisa Tiemann
COUPLE XXXXVIII, 2023
Glazed ceramics, paper mâché
62 × 45 × 41 cm



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