

NATALIA HUG

Jülicher Strasse 14, 50674 Cologne (GERMANY)
phone +49 174 185 12 19, post@nataliahug.com
www.nataliahug.com

Endless

Israel Aten, Michel Majerus, Jana Schröder
November 29, 2019 – January 18, 2020

Natalia Hug presents 'Endless', an exhibition with works by Israel Aten, Michel Majerus, and Jana Schröder. The exhibition considers the artists' complex pluralist pictorial worlds and, in a way, a combined visual timeline of the gestural vernacular, the works presented in the exhibition are made around the same age in their lives.

Israel Aten's practice is deeply rooted in an in-depth exploration of science fiction, mythology and archeological iconography resolving in the emergence of "Pictographs" / "Icons" submerged in apocalyptic worlds. These pictographs' materialization depends on the extent of force in the act of scratching substances from a surface and a constant application and erasure.

Michel Majerus' practice roots in an intense collection of sources, sampling, appropriating, reproducing, digital collage, pirating, regurgitating, consuming and spitting it all back out on canvas, vast plastic print-outs and in installations. The series "Untitled / Endless", from which the title of the exhibition originates, is a departure from Majerus' expressive use of pop culture motifs, corporate logos, and stylized quotations. The two minimalist acrylic on canvas paintings (both made in 1990), provide a vocabulary of gestural language and exemplify Majerus' interest in color, shape, and the emotive qualities they illicit with respect to their spatial relationships.

Jana Schröder's works are developed through a performative practice between conscious composition and deliberate coincidence. Abstract images are accumulations of signs that refer to the artist's personal gesture, unfolding into productive lives of their own. A constant theme is the line. Whether being a trace of a movement, a hasty doodle, or a script-like tag, the line never depicts a world outside the image. It only expresses itself in a tautological manner. That ability is exactly the line's subversive potential: to capture the attention of the viewer in one moment, only to leave them longing for representation in the next.