

NATALIA HUG

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Jana Schröder
Spontacts /The Ultra-Diagram Series
March 10 - April 02, 2016

Natalia Hug is very pleased to present Spontacts /The Ultra-Diagram Series, the first solo exhibition of Düsseldorf based artist Jana Schröder. Installed behind the blue-toned glass windows are several large format works bathing in diffused light. The exhibition expands on the blue used in the paintings into the gallery space translating the proposition of the works into a spatial concept of immediacy. Here, the contours and boundaries of the paintings do not literally dissolve but rather blur into the colour of the space between.

In Spontacts /The Ultra-Diagram Series, Schröder uses copying pencils and oil paint on primed canvas in a manner not dissimilar to doodles or handwritten notes jotted down in a hurry. Here, the seemingly loose and fleeting lines take on elements of a fictional diagram – a system of ordering phenomena, information and events, so to speak, which attempts to give a graphic form or even describes the possibility of structurally representing data. Yet, these suggestions of concrete informational content or factual systems are partially revoked by the works' painterly postulation and the spontaneous content. The oil paint is applied as the last "layer", taking on the role of a counterpart and revoking what might have otherwise seemed like a casual gesture by virtue of its slow viscosity.

The intense blue colour of the normally grey copying pencil is a result of its direct contact with water. The otherwise fine, graphite-like line of the pencil trickles down the surface of the canvas in colour and melts into it. At the same time, the resultant structure also calls the degree of control in the process into question. The gestural traces are reminiscent of spray-paint – not just in their colour but also in their behaviour on the canvas – and the often related, autonomous occupation of surfaces and spaces as both a form of marking and expression.

The once sober application of colour leaves its previous moments of control and direction behind when it comes into contact with UV-rays, which make the blue pigment fade and eventually disappear, returning it to their original grey tone. The works lead their own life in that moment of being exposed, undergoing a metamorphosis producing a new, chemically determined image.

The colour is thus conceived as a proposition and as the medium of expression for the painterly act, which in turn is characterised by both a significant consideration of the mutable and independent properties of the materials used as well as a liberation from the decision making process. Schröder's works allow for the validity and integration of temporal and processual aspects as part of her painterly concept and toolkit. The temporal conditions thus become co-authors in a kind of painting which interrogates itself and thematises its references. With the disintegration of colour, the process of seeing becomes a witness to the temporal alternation of states.

Carla Donauer

Jana Schröder (b.1983, Brilon, lives and works in Düsseldorf) studied at the Kunstakademie Düsseldorf with Prof. Albert Oehlen. She has participated in exhibitions such as Hausreste, Haus der Kunst Sankt Josef, Solothurn, Switzerland; L'aventura – Die mit der Liebe spielen, Palazzo Guaineri delle Cossere, Brescia, Italien; fine line?, KIT – Kunst im Tunnel, Düsseldorf and Spontacts, Mier Gallery, Los Angeles.