

NATALIA HUG GALLERY

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Bendzulla + Lay + Wollgast 30.10.2013 - 14.12.2013

Natalia Hug Gallery is pleased to present a group exhibition with Johannes Bendzulla, Alwin Lay and Matthias Wollgast.

The works of Bendzulla, Lay and Wollgast often harbour an extensive network of references and ideas behind their otherwise austere appearances. The three artists not only scrutinize the circumstances of artistic production and their material preconditions but also the conventions of their reception. They consciously factor the viewer into their decision-making and, each in their own way, suspend the viewer in a process of oscillation which leads, by way of “disappointment”, to the eventual realization.

Bendzulla employs canvas and handmade paper as substrates for his digital prints – materials, which demonstrate a strong haptic quality and exude an almost cliché “artiness”. The motive of the works in the exhibition circles around the physical presence of these work’s supporting elements: crop marks, crumpled canvas, digital icon for a sheet of a paper. The aesthetics here are the result of economic consideration, technical necessities and the pursuit of efficient communication. Bendzulla’s work fluctuates between medium and reproduction as well as notions of “artistic freedom” and “rationalism”. Johannes Bendzulla (b. 1984) graduated as a Master Student from the Kunstakademie Düsseldorf, where he studied with professors Martin Gostner and Christopher Williams. He is currently pursuing post-graduate studies at the Kunsthochschule für Medien in Cologne.

Alwin Lay’s interventions begin with the meticulous representation of objects. While initially this seems to be Lay’s primary concern, the representations open up for further reflection: a sparkler that never stops burning, a coffee machine drowning itself, a transparent light meter. Lay confronts the viewer’s perception with the physical properties of objects and questions their representability in media. Alwin Lay (b.1984) studied with professor Christopher Williams at the Kunstakademie Düsseldorf parallel to his studies at the Kunsthochschule für Medien in Cologne, where he graduated this year.

From the first glance, Wollgast’s works are straightforward catalogue reproductions of often well-known sculptural works. Upon closer inspection however, it appears that Wollgast uses his own reproduction technique - a mixture of camera-less photography and hand colouring. Questioning the properties of art and authorship, Wollgast reproductions emerge as constructions, perhaps frustrating the viewer’s initial expectations and making these very expectations a point of contention. Matthias Wollgast (b. 1981) graduated as a Master Student from the Kunstakademie Düsseldorf where he studied with professors Markus Lüpertz and Thomas Grünfeld. He is also currently pursuing post-graduate studies at the Kunsthochschule für Medien in Cologne.