

Press Release:

**Jonas Maas - *cluster***  
**Exhibition runs from April 20th to June 15th, 2013**

April 19th, 2013 at 7pm we are pleased to present our first exhibition of the work of painter Jonas Maas. This year, Maas will graduate from the Düsseldorf Kunstakademie under the tutelage of Professor Tomma Abts. He studied previously under Winifried Virnich at the Kunsthochschule in Mainz.

The end or death of painting is a stale topic. Time and again the impracticality of painting has been postulated and time after time apologists are found, who defend painting as a form of artistic expression, if nothing else, because the art itself provides new arguments. So it would be mundane, to see Jonas Maas and his works against this background and raise them as arguments for painting. It is much more fruitful to analyse what it is the artist Jonas Maas actually makes.

In our exhibition we show UV-Prints (on wood or Aluminum plating), mixed-technique on wood and three dimensional, relief-like angle-shaped works of wood and metal installed so they appear to hover over the wall.

The UV-Print has a highly complicated working method, which involves screens, reflections or infilling of such screens. Maas develops these "products" in a long processes.

These are comparable with painterly approaches not just because there is a similar forward and back also found in painting, in which the artist must continuously adapt the work until they hopefully agree with the result, but because Maas, in a sense, begins with empty canvas, the empty page. He does not work from templates, which is how one could regularly describe the work in Photoshop, rather he creates something new from the program. To get to the point, these new creations cannot be described as abstract, because nothing is being reduced, rather they are concrete in the sense that they are something that have originated on their own with no precedence in the "real world". The "point" is a keyword that deserves to be highlighted because Maas works with grids and other tools which give rise to the print image. Instead of answering these purposes and there for allowing for knowledge acquisition Maas leaves the viewer unclear. Without further clarification, such as the data sets that have been adapted in order to create the astonishing Moire Effectss or the forward and back to get to specific pictorial elements, are not the works.

Maas' "classical" paintings, those that are created using paint and a paintbrush or

other tools, such as a sirbrush or roller on a surface are comparable in the sense that they are once again not a depiction or abstraction. Rather they are often times a playful handling of opposites such as "soft and hard", "picture and relief", "transparency and density" and "glossy and matte". The painting, or should I say object (?) moreover possess a form that are widely removed from the classical, right-angle or oval panel paintings. One a rhombus, another one in two layers, a rectangle and a rhombus, another cut like Swiss Cheese, these geometric forms are no longer definitively flat. Which shows how important the materialization of his works, that the works in a wordy sense are brought about. We know such processes namely from the "shaped canvases" of the 1960's American Art but with Maas

Finally, we also see technical looking frame, with two sides of a rectangle could certainly be read- if one so wished- as simply half a picture. Colorfully painted paper is also in an angle form. They do not appear exclusively on the inside of the frames rather they regularly protrude from the outer edges. What is actually framed here, the painted page, the wood or the metal angle remains unclear. Moreover these works are installed with a 10-12 cm gap between the wall, so that they appear to hover, highlighting the sculptural characteristics of the piece.

Classical hierarchies of sculpture and painting over graphics, are subverted by Maas' operating principles. No groups appear that seem to belong to one another, rather Maas' expects a synesthetic view of his work, that are accepted and endure next to one another. It always avoids the boundaries and possibilities of painting and how we fathom these. In conclusion we see visually unsettling, part impressive, part confusing, objects or pictures. Also if these works possess no socio-political narrative and therefore no direct responsibility, not even to the subject of the painting, they appear to act as a connection between the contemporary digital world and the old analog world. Maas does not make digital art but he does use the computer as an additional painterly tool.

Für more information or additional images please consult the gallery.