
Philipp von Rosen Galerie

Jonas Maas

spectre

Opening on 8 November 2019 from 7-9 pm. The artist is present

Exhibition from November 9, 2019 through January 18, 2020

We are very happy to announce our third solo exhibition with Jonas Maas (*1985, lives and works in Düsseldorf). Maas, who completed his art studies at the Düsseldorf Academy in 2014 in the class of Tomma Abts, has created a series of new works for *spectre*, with which he continues to deal with the subject of "painting".

MDF panels serve as image carriers for the new paintings, on which he applies his precisely constructed motifs in acrylic paint, lacquer and ink. He distinguished between two different groups: those with stripes and those with rhombs, each in variations. The composition of the stripes is based on a work from 2012 that Maas sketched digitally. On this basis, he uses the elements with the stripes in a modular way and forms constellations / figurations within the framework of a fixed frame, which can make one think of figurative signs. He is interested in an interplay of modular use and monolithic effect. Accordingly, the three works that differ in color, which we present on the ground floor, consist of eight elements each. Together they form a large group of 24 panels that create a deliberate formation.

In the works with the rhombs, the composition goes back to an analogous experiment in the studio with barrier tape. In contrast to earlier works, Maas in both cases refrained from printing directly from digital sources. The colors (and with them the abstract compositions of stringently recurring patterns) are rather brought onto the picture carrier in a very analogous way, partly with the brush, partly rolled. Through repetitions, color changes, replacements or shifts, which as such – i.e. through layering – also lead to the final color tone, brush strokes and structures that seem to have nothing to do with the upper surface shimmer through. So we can speak of a discrepancy between what we see at first glance and what we have to work out by looking more closely. Maas animates us to take a closer look, or invites us to do so.

The colors are dominated by strong, lively, partly complementary contrasts, for example yellow and black or orange and blue. Maas incorporates minimal, concentrated deviations, which in turn irritate perception and challenge the viewer's attention. Fractured structures, that create the illusion that the picture is slightly bent, also create an impressive deep spatiality. Maas plays with the creation of levels in space, elevations and erratic refractions.

Maas arranges the multi-part works in complex arrangements on the wall, so that the usual viewing habits of the panel painting are playfully broken not only within the works, but also by how they are hung. Interspaces created in the arrangement become free spaces that can be extended or closed by the eye of the beholder, thus opening up a further pictorial space – entirely in the tradition of 'Gestalt' theory. In this way, the

Philipp von Rosen Galerie

viewer is more conscious of his own being in space and time, orienting himself, so to speak, in space. The actual architectural space is thus linked with the pictorial space.

The individual panels with the rhombs, on the other hand, encourage an analysis, and a comparative viewing. Which changes in color lead to which changes in spatial perception?

The 14-part work, which we show in our lower exhibition room, deviates from the described processes. Maas employs stripes, but in addition to that also flat zones in black and violet cover the panels. Here, the viewer is misled to believe to be able to see and decipher holistic structures. At the same time, specific elements that are repeatedly built in, make it clear that we, the viewer's, are deceiving ourselves. There is no total structure to be recognized, rather only fragments of a structure, which were consciously broad out of order by the artist.

What all the works have in common is that the panels have small "carriers" so that the image areas we see hang in front of the wall and thus reach into the room. So these are basically reliefs rather than pictures. In contrast to – for example – an artist like Frank Stella, who in earlier years insisted on making paintings and not objects ("... just enough depth to emphasize the surface. In other words, it makes it more like a painting and less like an object, by stressing the surface. ... I don't paint around the edge", in: Questions to Stella and Judd, Interview by Bruce Glaser, broadcasted in February 1964), Maas does paint around the edges of the picture. He is thus creating three-dimensional objects through the form of the installation and the application of paint.

For pictures and further information please contact the gallery.