
Philipp von Rosen Galerie

Ignacio Uriarte

Form und Farbe / Analyse und Synthese

Opening on September 8, 2017 at 6 pm

The artist will be present

Exhibition from 9 September to 4 November, 2017

We are pleased to announce with *Form und Farbe / Analyse und Synthese* the opening of our third solo exhibition with Ignacio Uriarte on the occasion of this year's DC Open on September 8, 2017 at 6 pm.

The title of this exhibition on the one hand refers to the geometrical and physical-sculptural elements and qualities of the drawings and of the paper installation. These are shown in the first part of the exhibition. On the other hand it relates to the synthesis of the used and mixed colours black, blue, red and green, which are to be experienced in the second part of the exhibition and represent the four basic colours of office world. That is how Uriarte demonstrates two different ways (analytic and synthetic) of how to deal with colour and form.

Schriftzeichen, drawn in those colours mentioned above, leads into the exhibition. For each of the four drawings a colour has been chosen and each colour is again allocated to a sign or to an element which is to be read as a rudiment of a sign. The "signs" (an "E" or a "3", an "S", an "L" or a "C") are ambiguous and seem to have fallen randomly onto the paper. But at the same time they have been scribbled with greatest precision. The scribbling itself as a drawing-process is not unknown when it comes to works of Uriarte and is in outlines also writing.

The other works of the first, analytic half of the exhibition examine "proper" forms for certain colours. A black, rectangular pattern makes negative forms arise like illuminous sources. One could also think of window gratings, chocolate bars or TVs stacked onto each other. Anyway, Uriarte relates the colour black to the right angle, just as the objects in the montessori school he went to as a child. According to Montessori, the colour red is attached to a circle. Uriarte, however, draws and scribbles a circular dynamic in which the axes of a cross are gradually being folded apart. Not only the pieces of this tryptych do seem to be almost sculptural, but also the two elements, representing negative and positive, that have been pulled apart. Here, the blue shows a colour gradient that also suggests a three-dimensionality, just as if light falls onto a round object. The green of the *Ovales Echo* arises as a result of scribbling with two different pencils. Kind of a demonstration of the difference in the supposed sameness, which also reminds of two glasses overlaying each other.

The analysis culminates in *Rautenquadrat*, which is a readable and steady climax of mixture. The basic colours are being mixed with one more colour in each smaller square moving inwards. As a result, in the smallest square each side consists of all of four colours.

On the gallery's lower floor the four colours are then being applied as a dirtier and very painterly mixture, between which a distinction is not possible anymore. We see a layer of lines or – in the case of the installation *Thirds* - papers in two different colours (a warm and a cold white), in which the single parts disappear.

While the 7 works from the group *Kölner Leuchten 1-7* do evoke textile associations, *Horizonte 1-3* remind of the most simple sort of landscapes. Gradients suggest space and the lack of paint in

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the top part of the drawing represent the horizon of a landscape, as used in the title. So, is it as typical for the lower Rhine region, where Uriarte grew up and where you already know on saturday, who is coming for tea on sunday? No, because he does not work this narratively or even anecdotic. But, anyway, he plays with colours and therefore permits associations like these – for example – with classic painting.

Ignacio Uriarte gained recognition for his work by using tools of mundane, daily-office life. Through the repetition of casual gestures and the de-contextualisation of used materials arise works that refer in form as well as in content to the Minimal and Concept Art of the 1960s and 1970s. Alongside drawings, his oeuvre also consists of installations, videos and sound works.

Throughout the last years Uriarte has been included in numerous international solo and group exhibitions. Some of his works are part of the Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, the Sammlungen der Berlinischen Galerie, the Städtische Galerie im Lenbachhaus in Munich, Museum Ludwig in Cologne and the Fundación Colección JUMEX in Mexico. At the moment Uriarte is taking part in the group show Art & Alphabet at Kunsthalle Hamburg (through October 29, 2017).

For further information and / or images please contact the gallery.