

Philipp von Rosen Galerie

Stephan Engelke, Lucas Fastabend, Jonas Maas

Y

Opening: September 4, 2015 at 6 pm, the artists will be present

Exhibition: September 5 through November 7, 2015

Prolonged opening hours during DC Open:

Saturday, September 5: 12 am through 8 pm

Sunday, September 6: 12 am through 6 pm

With Y we inaugurate on the occasion of the 7th DC Open Weekend a group exhibition that poses in its title the obvious question, why the three artists Stephan Engelke, Lucas Fastabend, and Jonas Maas are shown together. The answer to the question is not to be found in autobiographical reasons and thus cannot be seen in the fact that they all were first visiting the academy of Mainz and its class of Winfried Virnich. Also, the answer is not that the three artists initiated and ran the off-space "Ringstube" in Mainz and not that two of them went to Dusseldorf Academy to conclude their studies. Finally, the personal friendship between the three is also not a reason to show them together; one of them coined the following: "friendship is not relevant for my decisions", and he adds that only distinctions make the common ground relevant.

The letter Y as a figure intrinsically carries the answer because all three artists follow different artistic roads that are, however, connected to each other and start from one center. These roads can be seen in the tendency towards different media employed by the artists, media that particularly influence their theory and practice: the relation to the object (Engelke), photography in the sense of creating with light (Fastabend), and painting (Maas). The central unity that is the basis for all three of them can be described as an introspective analysis. "Introspective" not meant as a form of art-based psychoanalysis, but rather as a way of reflecting and analyzing the employed media with the media employed. That this is an attitude based on common characters and on seriousness and the wish to achieve precision, is another story.

Stephan Engelke works mainly with objects installed at the wall that are using color – be it by being painted-on, be it by employing material of a certain color. Thus, the color is substantial for the work. The spatial aspects can be seen and understood only together with the color and the colored surfaces function as spatial objects. The one cannot be separated from the other, there is no image on an object and no accidentally colored object either, but just an object that exists only and precisely in the given constellation of material and color.

Lucas Fastabend works with photographic techniques, amongst others, and one can speak of a form of fusion: scanning- and printing processes, analogue exposure, film, projection, copies – all this is material for his work, material and processes that include chance results that are accepted as such by the artist. The creation of Fastabend's works has to do with enrichment and intensification through media-transfers; the decision to stop a process is also determining the image's result.

Jonas Maas understands what he does explicitly as painting, even though his paintings often do have a digital basis. He is working with image data generated on the computer. This is not the alteration of, respectively abstraction from existing images – what usually is done with an image editing program, but rather a free painterly (but digital) composition that is printed via UV-print on image carriers of different materials. By relating consistently digital and analogue means Maas is employing highly contemporary processes.

Maas – and it is basically the same with Engelke and Fastabend – decides what is the result that can be considered "work", on the basis of his evaluation of what is aesthetically visible, re-

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spectively what shall be experienced as the aesthetic result, a result that depends on the consequential questioning of the employed media.

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