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krupic kersting galerie || kuk

Jülicher Strasse 14 | D-50674 Köln

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THREE DIMENSIONAL?

(Opening reception in the course of BRUSSELS COLOGNE CONTEMPORARIES)

27.01. – 17.03.2012

Baptiste Debombourg | Irena Eden/Stijn Lernout | Robert Kunec | Kristina Leko | Damir Radovic | Claudia Marcela Robles | Jon Shelton | Tobias Sternberg

"Three dimensional?" shows the width of the disciplines sculpture and sketch by selected gallery artists. The show features a subjective choice and documents visual synergies between both disciplines. Since the gallery opening in 2008 krupic kersting gallery predominantly focus on socially engaged and geometrical-concretely inspired positions. Selected works for "Three Dimensional" reach from the concrete figure in its surrounding space to the simulation of three-dimensionality.

From **Claudia Marcela Robles** application of trompe l'oeil effects in geometrically inspired "collages", that refer to the formalisms of the 60's and the 70's to **Eden & Lernout's** minimalistic and sophisticated usage of strange and uncommon spatial modifications "Three dimensional" continuously establishes ties between the different media. During **BCC** more works of EDEN & LERNOUT are shown in a special exhibition curated by Vanessa Joan Müller and Agata Jastrzabek at "Carlswerke", Cologne.

Robert Kunec' fists struck in aluminum. They serve an extremely physical aspect. Its arrow marks (black marker) at the points of impacts are like landmarks of an injured landscape. **Baptiste Debombourg** also takes on the physical aspects by manually beating industrial staples into wood. These wall-objects become readable pictures with increasing spatial distance only

Tobias Sternberg transforms everyday life utensils into surreal objects. Papi's Pistole (gun) leads nowhere – these firearms are cartoon-like toys missing any functionality – they become a persiflage of their former functionality - except in a kid's eye. **Jon Shelton's** Capitalism without Borders - under the cover of its „company“ "Oscitant Enterprises", ironically depicts fears of the post-socialist age and the increasing Islamophobie. The three-dimensional draft Logo for "Oscitant Enterprises" is a fake - either referring to the Arabic-style letters as well as to the real background of the company itself.

Damir Radovic' classy sailing boat silhouettes testify his profound knowledge of spatial depth. His boats carry architectures that evoke memories of by-pulling places and associated experiences. Finally **Kristina Leko's** work is characterized by her uncompromising application of a participatory art approach. The sketch and object selected for the exhibition „history/world“ derives from the "No history. No Denkmäler" series executed for her class at the University of Graz. It's an introduction to workers history and combines graphic and sculpture to a poetic synthesis.

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