

Pat DeCaro

lives and works in Seattle.

“Our House”, the title of her 2005 show at the Atelierhaus Höherweg in Düsseldorf refers to the first universe of childhood and how we experience awareness of our self in relation to domestic surroundings. The situations she creates are fluid yet momentous, deeply symbolic and yet casual. Her figures are shadows. Because of the way she draws them, they seem to be both grazing the surface and dipping into the deep of primal need and desire.

They are a deft attempt to deal with what is hidden, the first knowledge of the body, in Freud’s terms, a childish id being suppressed by the civilizing chill of the superego.

Pat DeCaro’s work is in the collections of the Microsoft Corporation, the Washington State University Museum of Art, SAFECO Corporation, Seattle Arts Commission and many others. She is represented by Francine Seders Gallery, Seattle, and Bazart Contemporary Art, Milan.

Michael Jäger

“Jäger’s painting technique”, says the critic Stephan Berg “abides by the structure of ambiguity. While the painterly passages occasionally show a synthetic coolness, the soberness of the plain coat of paint in the more monochromatic parts is counteracted by intentional individualities. Purity, we are told, is the death of the picture. The consequence (itself paradoxical) which follows from this finding can be studied at length in the concepts behind Jäger’s work which in their absolute, radical ambivalence contemplate de-purification, as a possibility of speaking of purity without depicting it.” Born in 1956, Michael Jäger lives in Cologne. Exhibitions include: 2006 Kunsthalle Recklinghausen, 2005 Bellevue Saal, Wiesbaden (with Birgit Luxenburger), 2004 Morat Institut für Kunst, Freiburg, Städt. Galerie Gladbeck, MUKA Gallery, Auckland, New Zealand.

Frauke Ehmke

Lives and works in London where she launched her career as a solo performance artist. In 1998 she started collaborating with Foreign Investment with whom she worked for five years. Founded in 2003, Detour Consulting is Frauke Ehmke’s solo work that was initially performance based. This new work employs a different approach, combining drawing and performance.

At Broadbent she shows her most recent work on paper. ‘These drawings are majestic in size and energy, and totally absorbing. Great scrawling lines track the body’s movement over paper. They are rich with possible interpretations.’ Catherine Langford.

Camill Leberer

Born in 1953, Camill Leberer lives in Stuttgart. Exhibitions include: 2005 Sprengel Museum Hannover, 2004 Staatliche Kunsthalle Karlsruhe, Galerie Erhard Witzel, Wiesbaden, 2003 Museum Goch, Galerie Wassermann, München, Galerie Heinz Holtmann, Köln. Camill Leberer’s work is in the collections of (I can’t believe it’s permanently displayed...) the Kunstmuseum Bonn, Galerie der Stadt Stuttgart, Kunsthalle Mannheim, Staatsgalerie Stuttgart, Museum für Moderne Kunst Wien, Kunstsammlung der Bundesrepublik Deutschland and other public and private collections.

Frank Michael Zeidler

From large-scale black and white drawings to completely white paper, Frank Michael Zeidler explores the phenomenon of light with the aim of gradually moving towards the colour yellow. Born in 1952 in Leipzig, Zeidler is based in Potsdam and has been awarded prizes by numerous institutions such as the Neuen Darmstädter Sezession, Akademie der Künste, Ise Augustin Stiftung, Berlin. He painted the interior of the German Embassy in Finland and Schloss Heemstede in Holland and is currently designing a stage set for a German Opera company.

Jo Schöpfer

Jo Schöpfer’s drawings make use of the most basic forms of architecture that, outside their original context and filtered by the objectification of form, assert themselves autonomously.

His work is created in continuous dialogue with architecture, showing its hidden dimension. Born in 1951 in Coburg, Jo Schöpfer lives in Berlin. Exhibitions include: 2005 “Wittgenstein in New York”, Kupferstichkabinett Berlin, 2004 David Museum, Wellesley MA, USA and Kunsthalle Kiel, Galerie Nicole Schlegl, Zürich, Switzerland. Public art commissions include the new Staatsbibliothek Berlin, the Finanzamt Stuttgart, the Grand Hyatt at Potsdamer Platz Berlin, the Ausgleichs Bank, Bonn.

Alf Löhr

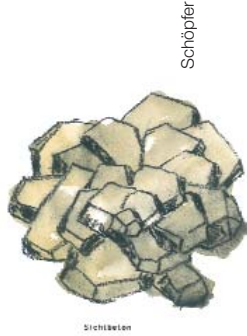
In her essay “From visual pleasure to emotional experience”, the curator Felicity Lunn writes “in order to remain open to what they might reveal, we have to allow ourselves to be seduced by the paintings in the first instance, to be confronted directly by their generosity and the straightforwardness of the materials that the artist has restricted to fundamentals – light, colour and water and paper/canvas. The German word for seduction, „verführen“, has a force that is missing from the English, a hint of being misled that comes close to the way in which Löhr’s work takes the viewer through the immediate sensuousness to a darker and more complex environment.” Born in 1957, Löhr lives in London and Melbourne. Recent exhibitions include, Firstsite, Colchester, Pumphouse Gallery London, Newlyn Art Gallery, Cornwall.

Spring blew yellow leaves down Chepstow Place, consciously, quite consciously.

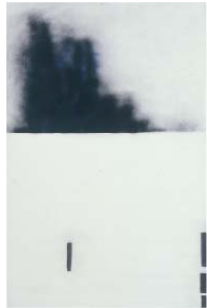
A pale blue crystal – or even better the poetic drawing of it, that allows it to breathe – sits at ease next to a drawing of a pile of concrete gravel – as though they were made by the samefear to have to perform – to remember your line – only an artist can describe the air between the mask and the skin, slightly warm, slightly damp in contrast to the dark and dusty half crescent of the shadows of the voyeurs. The space in between them and me, between the me andmemory, knowledge – experience perhaps. These drawings are about space and spacing between lines or plains, compressed in layers, squeezed and dried behind a single sheet of glass. Art addresses freedom – the freedom to do so – avoiding repetition and variations on repetition in order to structure what should be seriously curly. Like curtains on a stage, these drawings distance themselves from the intellectual neediness to be illustrated thought or to shine as prima ballerinas. Instead these biometric curtains carry themselves and open an investigation into a different world. We walk through their space with our eyes and emotions slowly opening and soon learn not to trust the surface, the news, the papers anymore – instead we look at things inside out again. Like the very best tailors, these artists make us want to see the seams they carefully unpicked and put together again, concentrating on what it means today to focus. The style, their success abroad with much larger works in halls ten times the size of this gallery, seems less important than the intimacy that the works reveal in front of you. These drawings shine, when a flickering consciousness transforms closeness without distance to infinitive openness.

Alf Löhr

The exhibition “shining – close in value” was curated by Alf Löhr for Broadbent, following the success of “Quiet Strokes of a Night swimmer” at the Residency Gallery of the German Embassy, Feb. Mar. 2006 that featured the same artists.



Schöpfer



Leberer



Ehmke



Jäger



De Caro



Zeidler



Löhr

“shining – close in value”

Drawings from Germany

- Pat De Caro
- Frauke Ehmke
- Michael Jäger
- Camill Leberer
- Alf Löhr
- Jo Schöpfer
- Frank Michael Zeidler

1 - 29 April 2006

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