

KATZ CONTEMPORARY

MARTINA VON MEYENBURG

Of Teapots and Other Matters

11 November 2016 - 18 January 2017

Vernissage: Thursday, 10 November 2016

KATZ CONTEMPORARY is delighted to present new works by Martina von Meyenburg (*1975 in Zurich, Switzerland where she also lives and works) in her second solo exhibition entitled *Of Teapots and Other Matters*. The show features von Meyenburg's drawings and objects, which will be entering into a direct dialogue with her photographic works for the first time.

Martina von Meyenburg's new objects, constructed with found pieces, focus on the terms "duality" and "confrontation". By pointing out boundaries or confronting opposites (as in *Chained to a teapot*) as well as identical objects (as in *Sisterhood*), something new is created in turn. The dialogue thus starts just at the threshold and the realization comes out of confronting the opposite or identical objects.

In *Chained to a teapot* a ceramic teapot is suspended upside down from a heavy iron chain, hovering above the floor. Even though the pot could not possibly wish for a more secure hanging the weight of the massive chain seems to be crushing it. This piece visualizes the catenation or confrontation of heaviness and lightness, danger and security. In a sense it is up to the viewers which feeling dominates for them: Threat and imprisonment or perhaps rather security and freedom? Doesn't true freedom only exist as long as there are also boundaries? The artist came across this paradox in Viennese philosopher Konrad Paul Liessmann's "In Praise of Boundaries". Liessmann explores the boundaries and distinctions without which neither the individual nor society would be able to survive. Without the confrontation or combination of the chain and the teapot neither the crushing and at the same time protective character of the iron chain nor the fragility of the ceramic pitcher would be quite as visible and discernible.

The theme of the boundary also appears in another piece. A female hand rests on a closed book entitled "Weltall Weltbild Weltanschauung" ("Universe World View Ideology"). The book is not just closed, however, but sutured with a yellow clothesline. The person whose hand we see is thus excluded from reading it and therefore also denied access to an understanding of the world – or was it this hand itself that sutured the book, denying us access to the knowledge of the world?

The piece *Clocks* – consisting of used alarm clocks arranged in a circle that hover a few centimeters above the floor with the hands pointing down – addresses the limits as well as the infinity of time. All of the alarm clocks are ticking at once, but not in the same rhythm. The ticking and ringing noises can no longer be appointed to a single clock, so that time dissolves and boundaries begin to blur. At the same time, all of the dials point downwards – time seems to be hiding its true face from the viewer. The clocks are ticking steadily – a disturbing noise at first, but eventually it has an almost hypnotic effect on the audience. Every once in a while the contemplative inspection gets abruptly disrupted when one realizes: The clock is ticking! And there they are again, those moments, when the thought of

the infinity of existence does not seem absurd – that feeling only lasts, however, until the next alarm goes off.

Stefanie Bissig

For visual material and further information please contact the gallery:
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FINISSAGE & PERFORMANCE

PING POM

by Martina von Meyenburg & Myriam Gämpeli

concert by Mad Girl

Wednesday, 18 January 2017, 19 Uhr