

KATZ CONTEMPORARY

CONSTRUCTED EPIPHANY

Dionisio González, Sebastian Stadler, Jason Klimatsas

26 August - 15 October 2016

Season opening & summer party: 25 August 2016, from 5 pm

KATZ CONTEMPORARY Gallery is delighted to present the group exhibition *CONSTRUCTED EPIPHANY* with new works by artists Dionisio González (*1965 in Gijón, Spain, lives and works in Sevilla, Spain), Sebastian Stadler (*1988 in Wil, Switzerland, lives and works in Zurich, Switzerland) and Jason Klimatsas (*1980 in Aarau, Switzerland, lives and works in Zurich, Switzerland).

The exhibition entitled *CONSTRUCTED EPIPHANY* features three different artistic positions: Architectural utopias are presented through the medium of photography, appearances are constructed contrary to their actual meaning, while construction ruins are being diverted from their original purpose. Being reduced to their geometric shapes, they get more of a sculptural character.

Through a photomontage, **Dionisio González** realizes twenty projects by architect Le Corbusier that were planned but never actually executed in the series *Le Corbusier (Somewhere Nowhere)*. Architectural utopias materialize in González's pieces while at the same time they appear to be extremely real in their existence. Architect and urban planner Le Corbusier worked on the plans for these never-realized projects during the last few years of his life. He experimented with new architectural shapes which he based on theories of physics and with whose help he planned an extensive intervention in the city. At the same time, González's works also reflect on the processes of forgetting and continuing to live. The *Le Corbusier* series, however, is not intended to be merely documentary since every piece actually represents a fragment of a myth. All fragments in combination then suggest new myths in return. González's work series is presented opposite **original sketches by Le Corbusier**, which contextualize the pieces on display and finally blur the border between utopia and reality for good.

Sebastian Stadler places questions about photography's claims of reality, the value of an image in the age of the digital *Bilderflut* (flood of images) and the change of our perception that is tied to it at the center of his artistic expression. The observations of his immediate surroundings usually serve as starting points for his works. He then transfers these into photographic or filmic pieces, which negotiate the intersection between digital space and the analogue world of objects while undermining the observer's traditional way of seeing. Virtual light phenomena and images of real landscape overlap in the series *L'apparition*. Stadler uses double exposure in some of the series' images: First he captures pictures of his immediate surroundings on an analogue film strip, then he uses the same film for a second time, photographing fragments of screens as close-ups. The seemingly perfect surface dissolves into its individual pieces while the double exposure turn these pixel structures into digital traces within a real landscape.

For years **Jason Klimatsas** has been following the traces of building ruins as they are often found along the Greek coast. From his findings he creates photographic works as well as three-dimensional replicas of different dimensions and materials – from the model of a table

to large-scale sculptures made of wood or concrete. The artist is particularly interested in the sculptural aspect, which is especially apparent in free-standing buildings. Here, not only the outer shell of the ruins catches his attention but geometrical shapes also reveal themselves on the inside when the view is framed geometrically by the existing architecture. Klimatsas himself calls his work „formalistic“, while his focus is always placed on the geometrical perspective. Even though it is not the artist’s main motivation, the underlying political aspect still comes through. Klimatsas usually works with found structures and he chooses buildings based on how prominent their geometric shapes feature. Both in his photographic and in his three-dimensional pieces, the artist reduces the building ruins down to their geometric shapes and thereby alienating them from their original purpose. The ruin-like building, however, thus appears in a completely different light and is elevated to the status of a sculpture.

Serge Ziegler curated the exhibition **CABINET** - *constructed Epiphany*, which is on display on the basement floor. It features utopian cities and social studies by Giovanni Battista Piranesi, André Thomkins, David Claerbout and others.

Stefanie Bissig

For visual material and further information please contact the gallery:
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PREVIEW

MARTINA VON MEYENBURG

11 November 2016 - 21 January 2017

Opening: 10 November 2016