

**TORBEN GIEHLER, JOACHIM GROMMEK, TERRY HAGGERTY,
MARKUS LINNENBRINK, DAVIS RHODES, MARKUS
WEGGENMANN, BEAT ZODERER – 3 + 4 B/W
8 March – 20 April 2013**

taubert contemporary is pleased to open the group exhibition '3 + 4 black/white', featuring 3 of our artists and 4 invited guest artists.

The exhibition seems to go against the concept of the gallery: 7 artists show their work under the title 'black/white'.

All 7 are united in using painting as their means of artistic expression. However, the works are not, as is customary for these artists, made in colour. The diverse abstractions are limited to a black-and-white palette. Thus, the bright colours soften the 'colourless' black, white and grey.

The loss of colour should by no means be interpreted as a kind of 'sacrifice'. Rather, this palette turns out to complement each of the oeuvres: black and white are treated not as 'non-colours' but as equal colours. Consequently, they are not used as opposites or contrasts but interact in harmony. Black, white, and all shades of grey manifest themselves not as expressions of light and darkness but as colours in their own right.

The 3 artists represented by Taubert Contemporary – Markus Linnenbrink, Markus Weggenmann and Beat Zoderer - are what we call 'the painters of the gallery'. Although the 3 of them work with different media, the connecting understanding is that the base – whether it is wood for Linnenbrink, aluminum for Weggenmann or paper for Zoderer – is handled like a canvas on which to unfold their ideas.

Torben Giehler usually draws seemingly futuristic landscapes. Also the work in this exhibition is reminiscent of cubism. Not only the choice of colours, but especially the 'fragmentation' of the elements, the surfaces held in grey, black and white, are arranged above and next to each other. The overall impression is one of spatial depth.

Joachim Grommek uses mainly aluminum and plywood. His clear figurative expression and the precise rendering of the forms, but particularly the characteristic application of colours – the colour looks almost like duct tape – evokes the precision in the seemingly industrially produced works of Markus Weggenmanns.

Also the works of Terry Haggerty give an impression of spatiality. The visual effect is enhanced through the deformation of the support, which grants the work through condensation with the image a sculptural character. It is up to the observer to decide on whether what is painted follows the support or the support itself determines the painted structure.

The work of Davis Rhodes from 2008 is a sculptural supplement to the wall works described earlier. Here too the artist has used a material typical for him, latex, mounted on foam board. It seems as if a canvas has gained independence from the wall, slightly curved and then placed itself in the room. And Rhodes too has chosen a clear geometric-abstract style operating between Colour-Field and Hard-Edge-Painting. His works often seem like elements of a greater whole from which they have become separated.

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