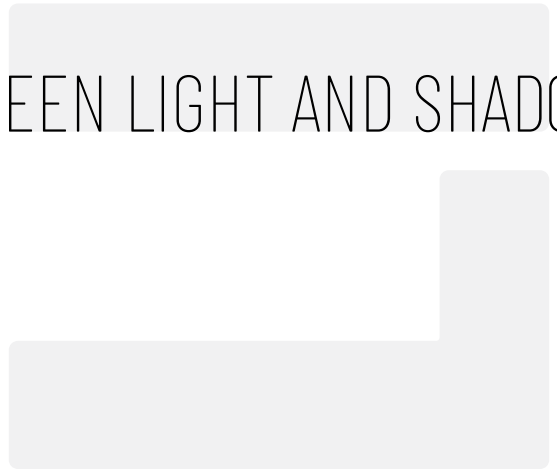


BETWEEN LIGHT AND SHADOW

AOA:87



The intensity of the moment

LIGHT

I have been dealing with this phenomenon of light and shadow for many years, not only in terms of the visual arts, but also conceptually. The physical properties of light cannot be seen as such, but their effects are anything but superficial. This begins with the fact that we need light to begin the process of seeing and negotiating the appearance of the world. It naturally also extends to influencing general psychological well-being; which depends on light, be it daylight, artificial, ambient, and other various modes of its physical properties.

The active light with its force or lightness is contrasted by the passive shadow with its appearance of heaviness, while being no less fugitive. We all know the wonderful differentiation of light and dark in photography and the play of contrast and brilliant nuances. But what does this topic look like in the visual arts? It turns out to be more complex and contradictory than the simple contrast between light and dark suggests. Pairs of polar opposites such as light-enlightened-rational vs. dark-unenlightened-irrational have been running through European intellectual historical discourse and other moments since the Enlightenment.

These opposing forces are too coarse and simplistic to understand the complexity of light and shadow. Rather, they are a result of a technical ordering mind, which categorically distinguishes between black or white, 0 or 1. Visual artists, on the other hand, cultivate grey and intermediate tones. They allow for blurring, ambivalence, and ambiguous openness in thoughts and deeds. The enigma of ideas, as fostered by an inquisitive mind, works towards different kinds of truths which is the work of the artist – bending culture in an alchemical way, rather than what is accepted as scientific theorems. After all, isn't life, despite all the hardness and intoxicating beauty experienced, very often characterized by fine shades and nuances of color?

AND SHADOW

I asked 15 artists from Germany and abroad if they could imagine working with these ideas, in a format which was predetermined and with a time frame of one month for completion. Everyone was thrilled and spontaneously agreed to these conditions. Almost all participants created exclusively new works for this exhibition project. For me, curating an exhibition is the same exciting situation, as going into the studio with an idea and observing how the artwork develops and find a sense of completeness.

My thanks go to all participating artists who responded to my invitation on such short notice to devote themselves to this topic. I am happy about the versatility and great works created and that Galerie AOA;87 had the courage and confidence to take on such ideas, to present to their constituents from a global community of artists.

Bodo Korsig

NORIKO **AMBE**

Layered shadows and gradations of light: a shape lies between the boundary of light and shadow.

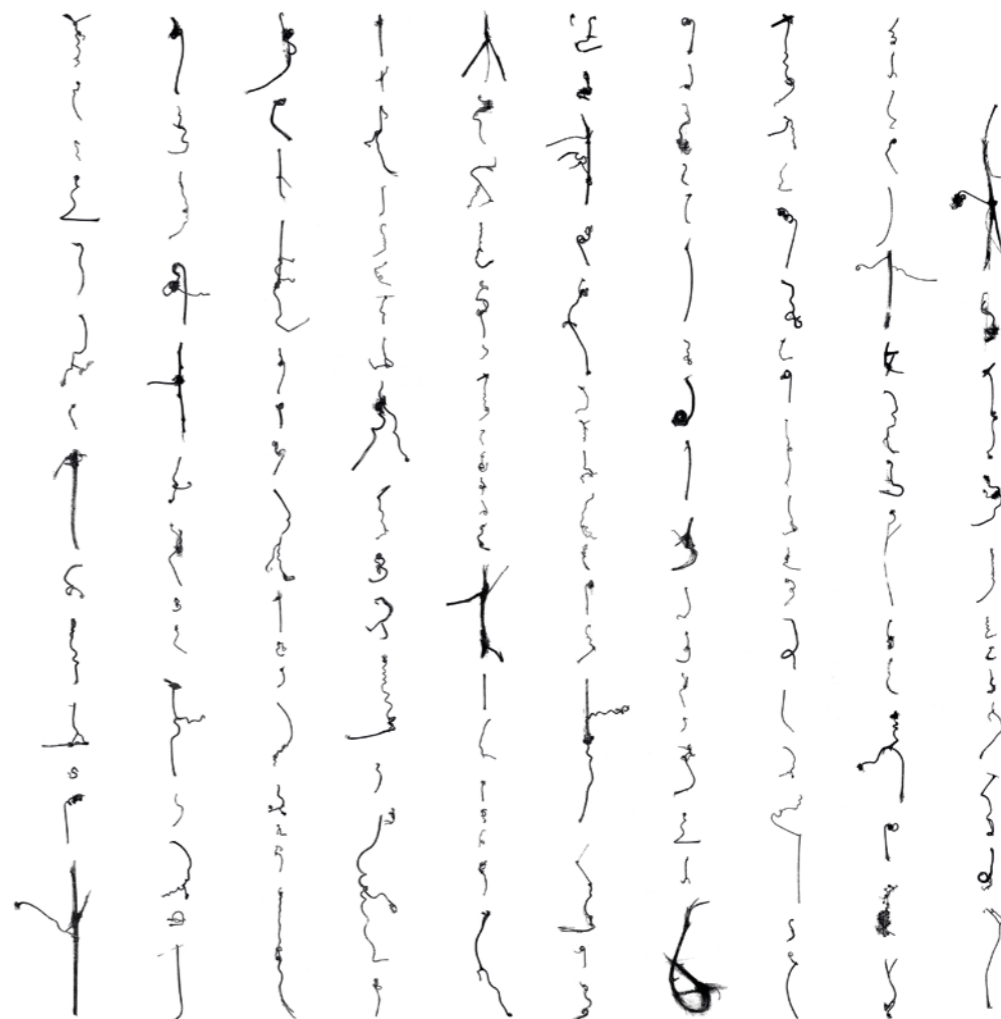
A Piece of Flat Globe Vol.36 2014 | thinsetic paper, wooden board, glue | 50 x 50 x 8,7 cm

*1967 Saitama, Japan | lives and works in Saitama, Japan and New York City, USA



CUI FEI

Under harsh light, the shadows cast by the grape tendrils were captured, and through my use of different processes, the three-dimensional objects were transformed into black-and-white images that resemble Chinese calligraphy. This work uses „Chinese characters“ as a metaphor to remind us how important nature is to our culture.



Tracing the Origin III_II_i 2023 | archival pigment print | 50 x 50 cm

*1970 Jinan, China | lives and works in New York City, USA

SHINGO **FRANCIS**

We first must be aware, and then we can see what we are looking at. In my work, it is the interplay between light and shadow that transforms the painting from one state to another.

Illuminated Presence (emerald-red) 2022 | oil on canvas | 50 x 50 cm

*1969 Santa Monica, USA | lives and works in Kamakura, Japan and Los Angeles, USA



JENS GUSSEK

My work is „remembrance work“. I try to bring events and people, that fall prey to either my or the general oblivion, or change in the perception of time, from the darkness back into the light.

NACHT 1 2023 | pencil on paper | 50 x 50 cm

*1964 Glauchau, Germany | lives and works in Bad Ems, Germany



KAROL HUREC

Complex messages condensed into poeticizing ciphers of substance and light address logos and emotions. The abbreviation for the female chromosome set is 46XX.

Homage aux XX, women-power, get visible. 2023 | LED Art | 50 x 50 cm

*1948 Munich, Germany | lives and works in Stockheim, Germany



RICHARD KAPLENIG

The interaction of light and shadow is one of the most important creative means of my current figurative series.

SST26a 2023 | oil on paper on canvas | 50 x 50 cm

*1963 Kötschach-Mauthen, Austria | lives and works in Vienna, Austria and Faak at the Lake, Austria



MARTHE **KELLER**

We navigate life between light and shadow. Between dualities there is uncertainty, space, movement, energy. The metallic colors of these paintings remain uncertain as their nature shifts and reflects its place.

Hovering Dreamwings I 2023 | acrylic on canvas | 50 x 50 cm

*1948 New York City, USA | lives and works in New York City, USA

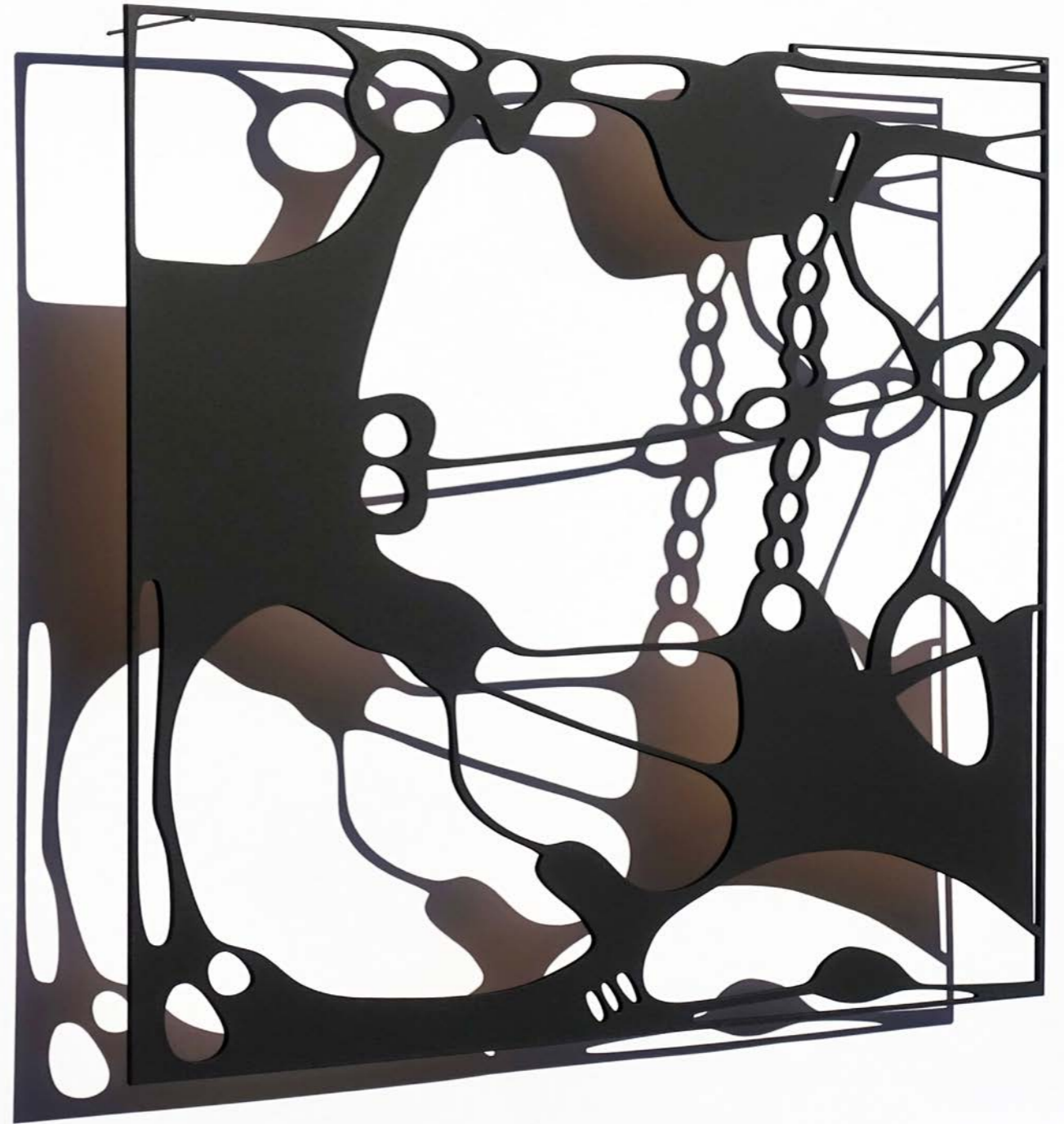


BODO KORSIG

The surface of my object absorbs the light, stands out more strongly from the wall and creates the impression of three-dimensionality, as if the object were floating in space, while the shadow completes the work of art.

Berühren 2023 | wood/pigment | 50 x 50 x 5 cm

*1962 Zwickau, Germany | lives and works in Trier, Germany



CATHERINE LEE

Between light and shadow exists mass in all its glory. Art may (or may not) harvest that energy and release it again at the speed of light.

Zusammenbruch² 2022 | original poem, glazed raku, stainless steel | 50 x 50 cm

*1950 Texas, USA | lives and works in Texas, USA



PETER WAYNE **LEWIS**

The sound of the earth ever moving with grace and dignity, with the voice of the human being moving in shadows which is light and life.

Buoyancy #16 2023 | acrylic on canvas | 50 x 50 cm

*1953 Kingston, Jamaica | lives and works in Boston, USA and Beijing, China

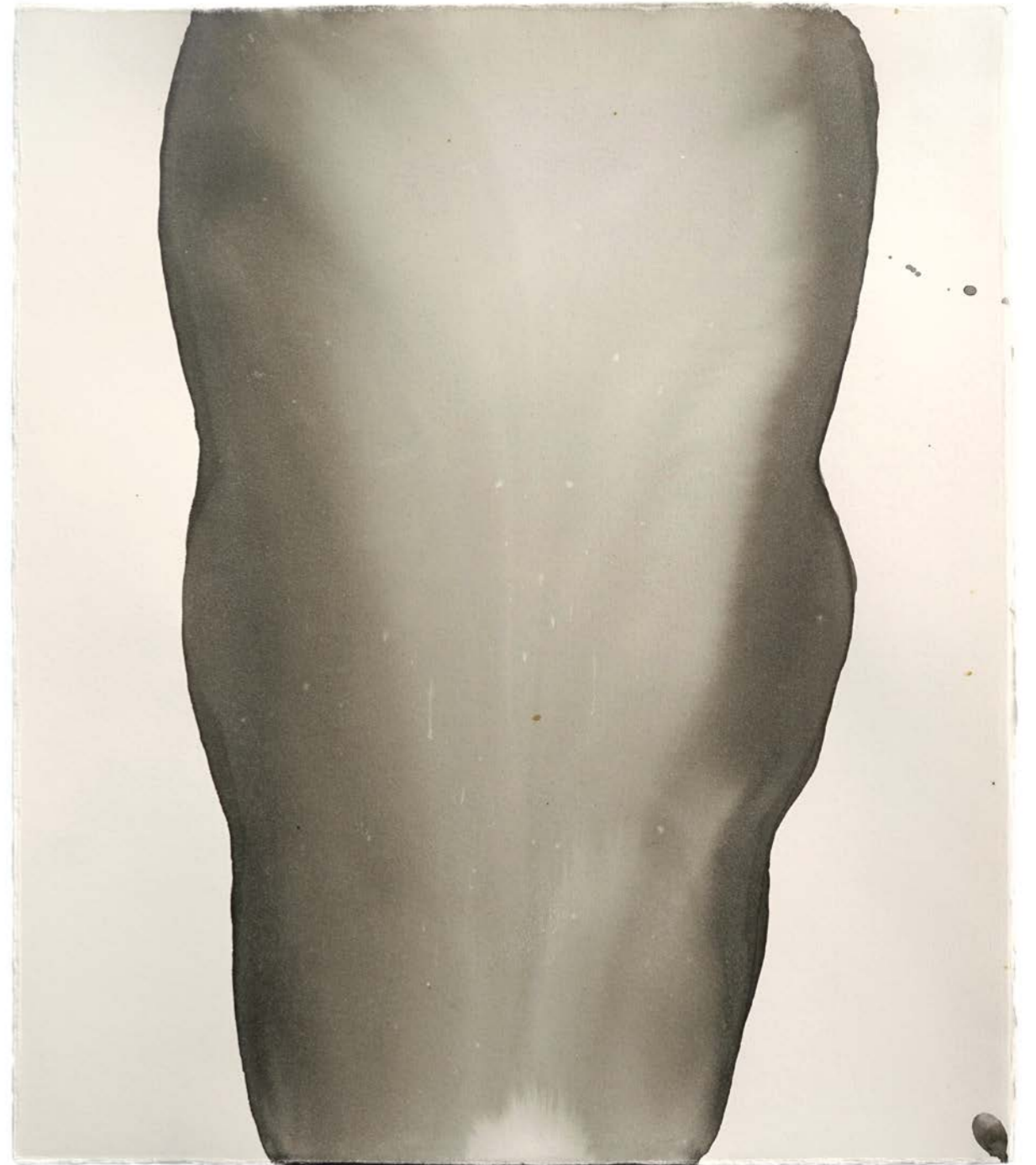


CHRISTIANE **LÖHR**

I discover that in my work I always move on a line between two poles: darkness and light; heaviness and lightness and transparency and density.

Untitled 2020 | ink on paper | 36 x 42 cm, 50 x 50 cm framed

*1965 Wiesbaden, Germany | lives and works in Cologne, Germany and Prato, Italy



MARCK

Light and shadow are two important elements in visual perception. Light allows to see the film, while shadow emphasizes the shapes and contours of the video objects and gives them depth.

Kupferkern 2023 | screen, mediaplayer, wood, copper, cement | 50 x 50 x 20 cm

*1964 Zurich, Switzerland | lives and works in Zurich, Switzerland



MIKA NATRI

The idea of my works is closely connected with the theme of the exhibition; these artworks depict the relationship and interplay between light and shadow.

ANOMALY#59 2023 | acrylic on wood | 50 x 50 cm

*1969 Jyväskylä, Finland | lives and works in Turku, Finland



CAROL **ROBERTSON**

This series reflects my interest in star-gazing and cosmic activity. I have always used simple geometry in reductive abstract formations, but particularly circles, for their ideal power, their aesthetic beauty.

Eclipse #1 2023 | oil on canvas | 50 x 50 x 3,5 cm

*1955 Berkshire, UK | lives and works in London, UK



ASAE SOYA

A washbowl is a symbolic object of our daily life, but when light is thrown into the concave surface of a hemispherical form, it reveals an incredibly rich expression, while also reflecting the positional relationship between the sun and earth. My aim is to visualize the light and shadow that are materialized through the intersection between things nearby and afar.

Washbowl 2023 | pastel on paper | 41 x 38 cm, 50 x 50 cm framed

*1974 Kanagawa, Japan | lives and works in Kanagawa, Japan

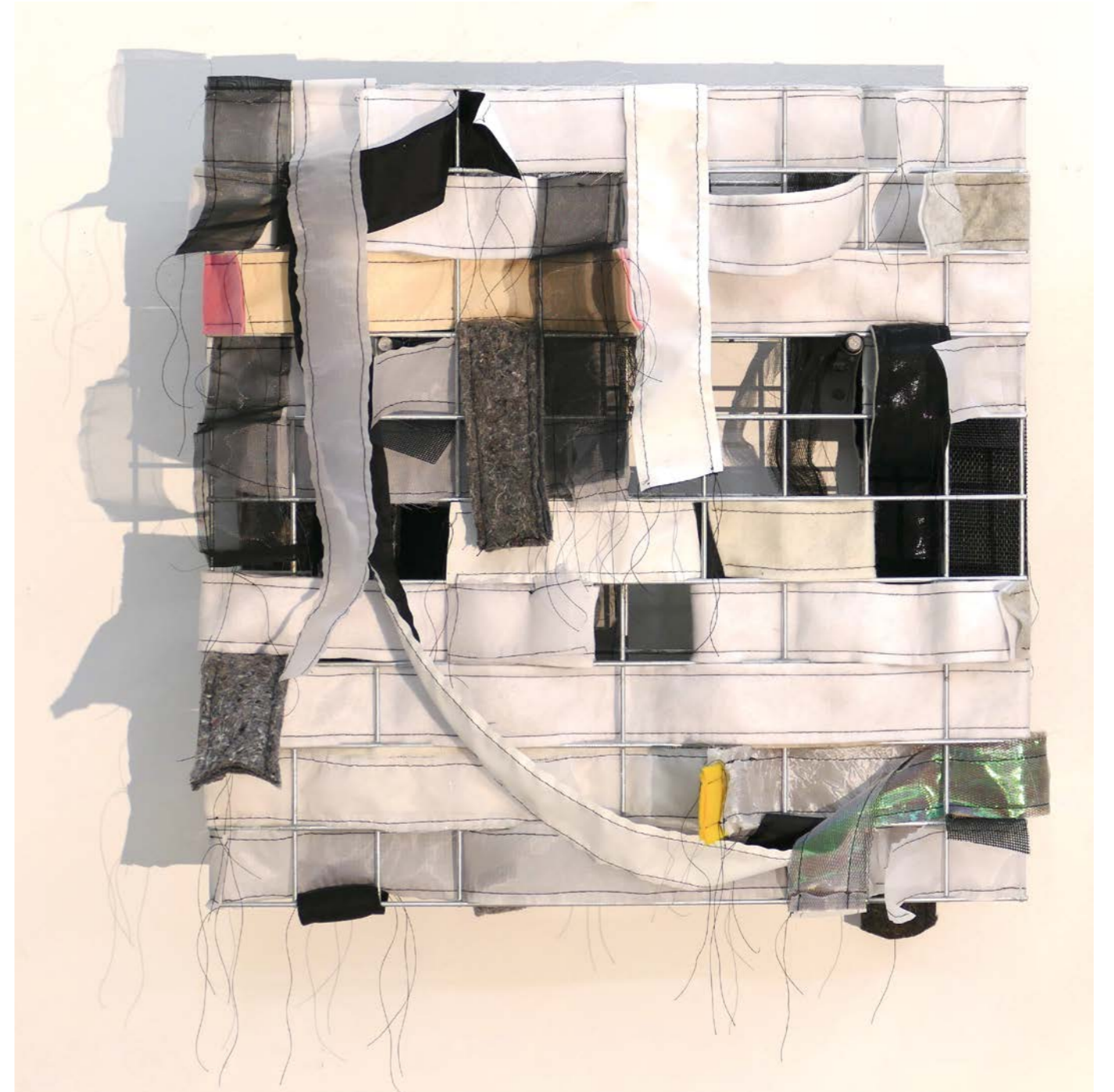


KAY WHITNEY

These objects are readymades; they make themselves. The wall becomes a hole in space.

Object that makes itself (Light) 2023 | steel mesh, felt, artificial silk | 50 x 50 x 15 cm

*1949 New York City, USA | lives and works in Los Angeles, USA



SHADOW

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