

Arthur Löwen & Nicolas Pelzer

ART COLOGNE 2019

fielbach, minninger is pleased to present the artists Nicolas Pelzer and Arthur Löwen in COLLABORATIONS section for this year's ART COLOGNE.

The artists Arthur Löwen and Nicolas Pelzer created new works specifically for the Art Cologne 2019 and found and found a common starting point in standardized plastic chairs, which they used to formulate their formal vocabulary. Not solely in the smooth analogies of the traces enrolled in their work the artists manifest their interaction. More than that, both artists are able to open up insights into divergences in their gestures, of which the depth and subtlety must be explored. Therefore the significance of the cooperation shown here lies less in evident references than in their disparity. Is not the trace a visible change in something that evokes an external influence? Thus, the track can be understood as a sign of a past operation or condition.

In his large-scale paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game. Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. Here, surnames of famous painters, such as Veronese or Fontana, find their wording on the back of their particular canvas. Reflected, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning content of the linguistic for the substance of the painterly and yet allows the retrospective view of its origin.

On the canvas of recent works *Index (Robert) (2019)* and *Index (Paolo) (2019)*, impressions of chair legs are distributed whose lines, like diagrams of movements show their dynamics. At a standstill, the feet of the plastic chair formed squares on their bottom, by falling they trailed lines behind them. Picturesque gestures become a sign of the past: a trace of the present.

Nicolas Pelzer seemingly leaps through various dimensions in his work, while not disavowing the principle of "natura non facit saltus" (nature does not make leaps). Sickles are scattered on the floor and overturned plastic chairs are dispersed in the room. The sickles of *The Unused Five (2019)* are sections of the five fingernails of the artists hand, which were first digitized and then enlarged in a 3D printing process and repeatedly reproduced in plastics and polymer plasters. The objects leave their original "objective" nature to become graphics of vectors in digital space, to then finally appear as plastics in real space. Scattered between the chairs they first seem to substantiate their existence. The visualization of the fingernails gesturally scattered on the floor leads to a search for clues out of the framework of everyday life, against whose implicitness the objects exemplarily stand opposed. They can be considered as omnipresent objects in the human world, seemingly as lackluster as uncommanding of attention. Analogously, through the technical evolution, humans seem to have alienated themselves from their bodies and now meet what their bodies naturally generate with shame.

Before the objects emerged in their plasticity, the cut fingernails entered the digital world, where they re-established their existence as objects. Are they reversing the antithesis of artificial and natural?

Nicolas Pelzers *Wear and Tear (Fingernails) (2019)*, a series of monochrome renderings, appear like projection prisms that not only demand in their haptics and aesthetics a contemporary look at the fetishization of everyday life. In one scene, the 3D computer graphics undergo a physical process that bounds the geometric modeling of the fingernails to a gravity room. There they are thrown onto a specially designed canvas, leaving their traces of wear on the virtual background. The size of the nails is modelled on their three-dimensional printed counterparts. The digital traces of wear are rendered, colored and transported in a final step in a latex printing process onto a material two-dimensional plane. Pelzer constructs sensuality, which positions itself self-confidently in a line with painting and photography and in doing so, measures his own aesthetic claim, also in the realm of the digital.

Luisa Schlotterbeck