

Anna Amadio
Franziska Furter
Edit Oderbolz **Traces and Impressions**

29 August – 17 October 2009

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PRESS RELEASE

Lullin + Ferrari are delighted to present new works by Anna Amadio (b. 1963), Franziska Furter (b. 1972), and Edit Oderbolz (b. 1966). Anna Amadio's recent sculptural work may be remembered from her 2008 solo show at Lullin + Ferrari entitled Fire!. Franziska Furter has had several solo shows in important galleries throughout Europe and Edit Oderbolz has been awarded solo shows at Kunsthaus Langenthal and the Museum für Gegenwartskunst in Basel. The title of our show, *Traces and Impressions* points to a unifying praxis shared by all three artists: a fine unraveling and reworking of the habits of perception, manifest through spatial interventions, filigree drawings and multilayered works on paper.

Edit Oderbolz shows an installation of two grid constructions in the entrance room of the gallery. These works were created at the same time as her present intervention at the back wall of the Kunsthalle Basel called *Am Haus lesen*. The works in our gallery are manufactured from connected and bent armoring iron and are painted a pale flesh-like colour. Oderbolz manipulates these unwieldy metal forms in such a way as to produce sculptural forms with the delicacy of line drawing. The structural form of these works refer to geometrical struts of 'security windows' that are placed on buildings to prevent break-ins or break-outs. The artist underlines this emphasis by mounting one of the grids very closely to the opposite wall of the gallery display window, and in doing so, transforms the interior wall of the gallery, (when seen directly from the street through the grid), into a hypothetical exterior space. Edit Oderbolz blurs the boundaries between inside and outside space even more by hanging different, coloured textile pieces onto the grid, lending the construction a painterly rhythm. In the back room of the gallery Edit Oderbolz shows works from a photographic series, called *Fötzel* (Torn Papers, 2007-08). They consist of details of images torn out by the artist from magazines. Edit Oderbolz places these torn-out-papers on a white sheet, exactly where they have been positioned on the original in the magazine and takes a photograph of the configuration. This procedure produces unique works with blank spaces provoking the imagination of the viewer. Edit Oderbolz's mastery of form creates inimitable and captivating art works, spanning a number of sculptural oeuvres, ranging from daunting constructions to ready-made forms and gently altered material.

Franziska Furter presents drawings from three different series: *Vision*, *Big Hug* and *Draft*. The main title for a series of her drawings is usually an ambivalent expression, holding the group together. The five *Big Hug* (2003-05) drawings suggest Manga comics on first impression, harmless explosions in delicate watercolour. But their name *Big Hug* alludes to the „big bang“. At the same time the idiomatic expression „big hugs“ is a warm but casual way to say goodbye in letters or correspondence, signifying simply a strong embrace. Franziska Furter culls the individual titles of the drawings in a series mostly from lists. The subtitles of the *Big Hugs* derive from two lists of names from hurricanes from the region of Papua New Guinea. In this case, Franziska Furter liked that the lists originated from the other side of the world and that the names mean something destructive, ephemeral and recurrent. Drafted exclusively with pencil, drawings from the *Vision* series (2008) are again derived from landscapes in Manga comics. In these works Franziska Furter erases all narrative and content of the source material. The meticulous graphite drawings seem to register, like a seismograph, trepidations and vibrations from an emotional state or earthquake. The individual titles of the *Visions* are names of antidepressants and tranquilisers, effective against hallucinations and visions – visual impressions which are formative for the *Vision* drawings. The two drawings *Draft I* and *II* have been created for the exhibition in Zurich. The *Drafts* are further developments of the *Visions*. They are also based on found images from Manga comics, this time dealing with the depiction of the unseen. For the *Drafts* Franziska Furter is focusing on the depiction from the passage from one world into another. She describes speed and displacement. Unlike the *Visions*, based on a precise study further developed on a light box, Franziska Furter draws the *Drafts* directly on paper just helped by small sketchy studies. The graphite deposits of the pencil notations give *Drafts* a metallic, almost sculptural nature, producing exciting variations of form, where at times the paper appears to be more prominent; alternating from white to black on the shifting white ground, before the metallic quality of graphite becomes more accentuated. The title *Draft* means air draft, current and ascent, but also outline and concept. „Draft“ contains the meanings of movement and idea, expressions pivotal to Franziska Furter's conception of art.

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Anna Amadio has created three large works on paper for the exhibition. Anna Amadio uses a signature technique developed in 2003, and applied thereafter in three subsequent series of drawings. Initially, the artist constructs a template on paper using master images from her rich photographic archive, and a textural base of hardened wood glue. She covers this matrix, after the glue has hardened, with a second sheet of paper. Drawing on this top sheet of paper with coloured crayons, the elevated areas and lines of glue emerge as a frottage. The depiction of the original master image in these constructions nearly vanishes through the strong gestures of drawing marks, and is only seen as a trace. This approach allows Anna Amadio to depict various and multilayered information on the paper. The artist achieves parallel lines through a rake holding many coloured crayons. The vibrant colours and the rhythm of these images capture the energy of Anna Amadio at work: through the energy of these lines, the viewer can not only distinguish the schematic subject matter of the drawing, but also trace the artist's physical movements in her work process. In all three drawings a masked figure appears in striped clown underwear. This figure can be seen simultaneously as alter ego of the artist but also as her antagonist. In *Sit and Wait* a figure sits in a temple and looks towards the ceiling, cricking her legs in her striped costume. In *Speak* the masked figure pulls herself up in front of a sculpture of Venus and seems to defy her. In *Write* the creature squats at a little desk and observes a woman writing. These narratives can only be identified in fractions, as Anna Amadio has drawn over the underlying subject matter so extensively that they become integrated seamlessly and equally in the structure of the drawing. The ornamental structures of the glue matrices are reinforced through the frottage technique and undermine the identification and decoding of the artist's motives, a conceptual approach designed by Anna Amadio to illuminate moments of chance.

Anna Amadio: 1963 born in Belp, CH, lives and works in Basel

1989-1992 Hochschule für Bildende Kunst HGK Basel; 2004/05 studio Grant New York (formerly P.S.1), Bundesamt für Kultur BAK; 2002 BAZ Kunstpreis Basel und Basler artist's grant / work grant; 1996, 1998, 2000 Eidgenössischer Preis für freie Kunst; 1997/98 Cité Internationale des Arts Paris, sculpture studio of the town of Basel; 1995 artist's grant from the town of Basel; 1994/95 studio grant Montréal, CAN, CMS Stiftung, Basel

Since 1996 numerous solo and group exhibitions in Switzerland and abroad, amongst others Kunsthalle Basel; Kunsthalle Baselland; Centre d'Art Contemporain, Geneva; Museum zu Allerheiligen, Schaffhausen; Kunstmuseum Thun, Helmhaus, Zürich; Kunstverein Freiburg i.Br.

Franziska Furter: 1972 born in Zürich, CH, lives and works in Berlin

1994-1997 Hochschule für Bildende Kunst HGK Basel; 2008 Cahiers d'Artistes, Pro Helvetia and grant, Alexander Clavel-Stiftung, Riehen; 2007 grant, Neue Aargauer Bank; 2006 work contribution, Kuratorium des Kantons Aargau; 2003 studio grant London, Kuratorium des Kantons Aargau; 2001 Prix Ehinger, Basel; 1999 studio grant Berlin, Kuratorium des Kantons Aargau and studio grant Edinburgh, CMS Stiftung, Basel; 1998 grant for the arts des Kantons Basel-Stadt; 1997 grant, Stiftung Vordemberge-Gildewart; 1996/97 grant, Kuratorium des Kantons Aargau

Since 2000 numerous solo and group exhibitions in Switzerland and abroad, amongst others Kunsthau Aarau; Kunsthalle Basel; Kunsthalle Baselland; Kunsthau Langenthal; Kunstmuseum Solothurn; Kunstmuseum Thun; Kunstverein Freiburg i.Br.; Museum Wiesbaden; Volpinum, Vienna

Edit Oderbolz: 1966 born in Stein am Rhein, CH, lives and works in Basel

1996-1999 Hochschule für Bildende Kunst HGK Basel; 2008 studio grant Rotterdam, NL, CMS Stiftung, Basel; 2007 grant of the Kanton Schaffhausen; 2004 Manor art price, Basel; 2003 studio grant Berlin, Stadt Basel; 2002 Credit Suisse price, Schaffhausen

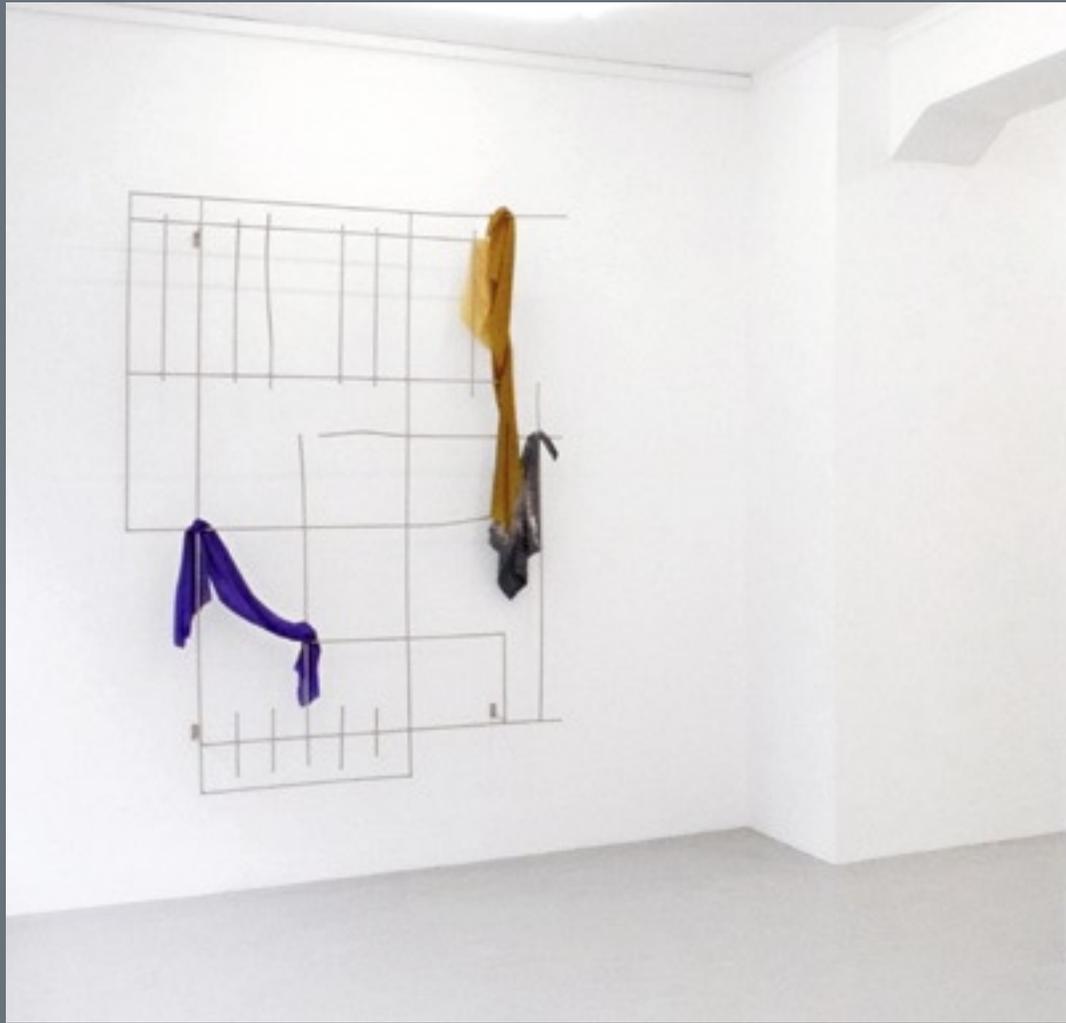
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Edit Oderbolz

Installation view exhibition *Traces and Impressions* (with Anna Amadio and Franziska Furter)

Lullin + Ferrari Gallery, Zurich, 29 August – 17 October 2009

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Franziska Furter

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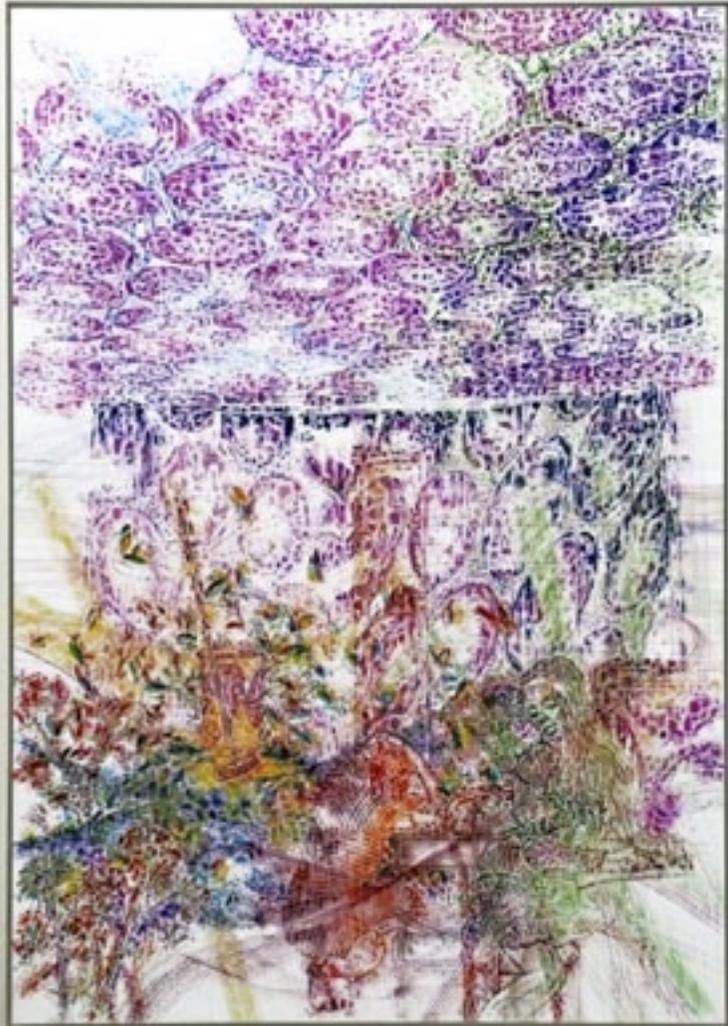


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Anna Amadio

Write, 2009

Frottage, coloured crayon on paper

212 x 150 cm (83-1/2 x 59 in.)

AA209.05



Anna Amadio

Speak, 2009

Frottage, coloured crayon on paper
145.5 x 210 cm (57-1/4 x 82-5/8 in.)

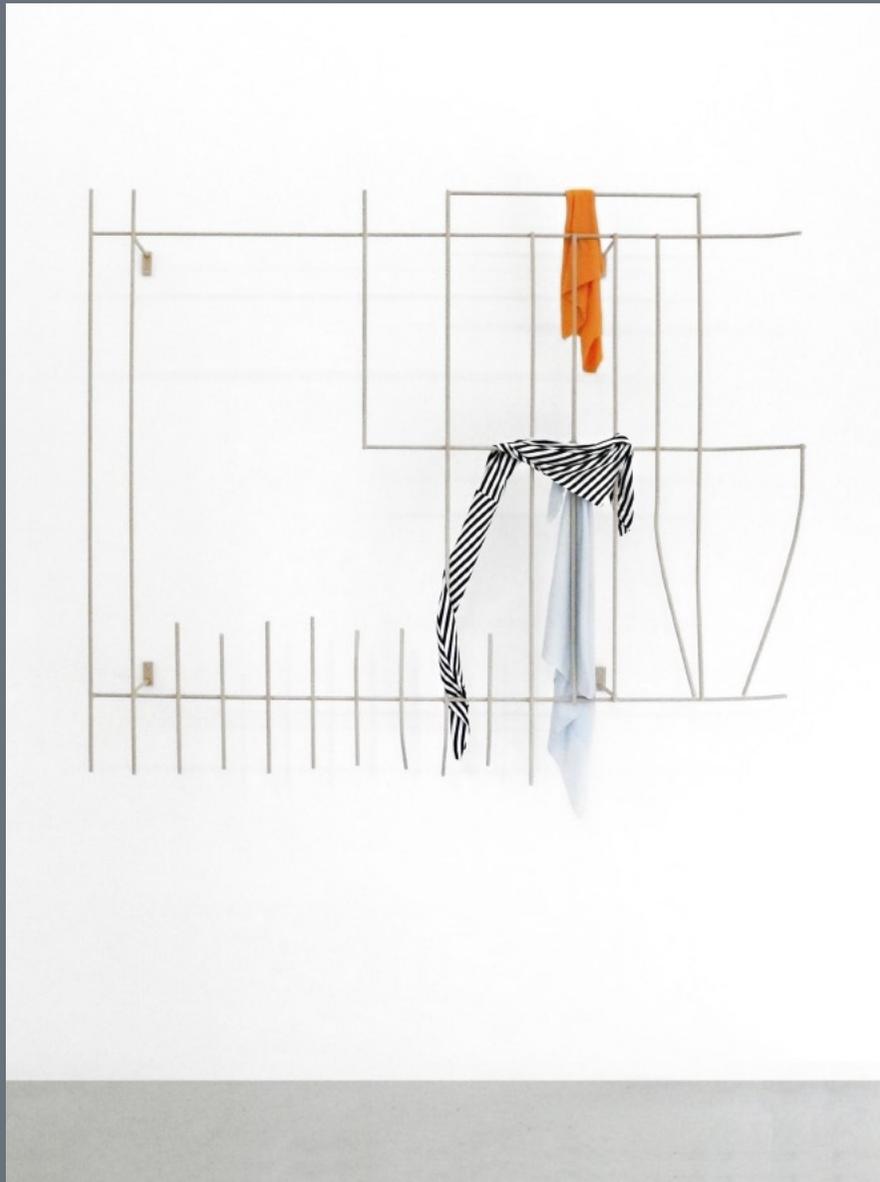
AA209.06



Anna Amadio

Sit and Wait, 2009

Frottage, coloured crayon on paper
146.5 x 205 cm (57-5/8 x 80-3/4 in.)
AA209.07



Edit Oderbolz

Untitled, 2009

Armoring iron, paint, fabrics

138 x 170 x 38 cm (54-1/4 x 67 x 15 in.)

EO209.01



Edit Oderbolz

Untitled, 2009

Armoring iron, paint, fabrics

234 x 171 x 44 cm (92-1/4 x 67-1/4 x 17-1/4 in.)

EO209.02



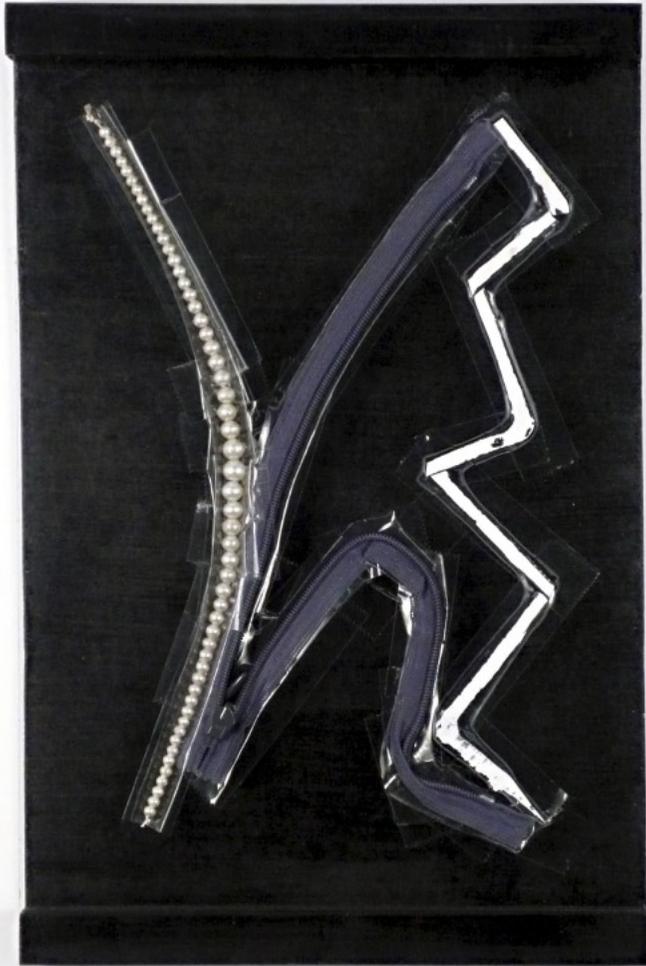
Edit Oderbolz

Untitled, 2009

Wood, glass, acrylic, adhesive tape, soft tissue and gold necklace

37.5 x 28 x 3 cm (14-3/4 x 11 x 1-1/8 in.)

EO209.03



Edit Oderbolz

Untiled, 2008

Wood, glass, acrylic, adhesive tape, PVC, zipper and pearl necklace

31.5 x 21.2 x 3 cm (12-1/2 x 8-1/4 x 1-1/8 in.)

EO208.08



Edit Oderbolz

Fötzel (Torn Papers), 2007-08

Lambda Print, unique

29.7 x 21 cm (11-3/4 x 8-1/4 in.)

EO208.03



Edit Oderbolz

Fötzel (Torn Papers), 2007-08

Lambda Print, unique

29.7 x 21 cm (11-3/4 x 8-1/4 in.)

EO208.01



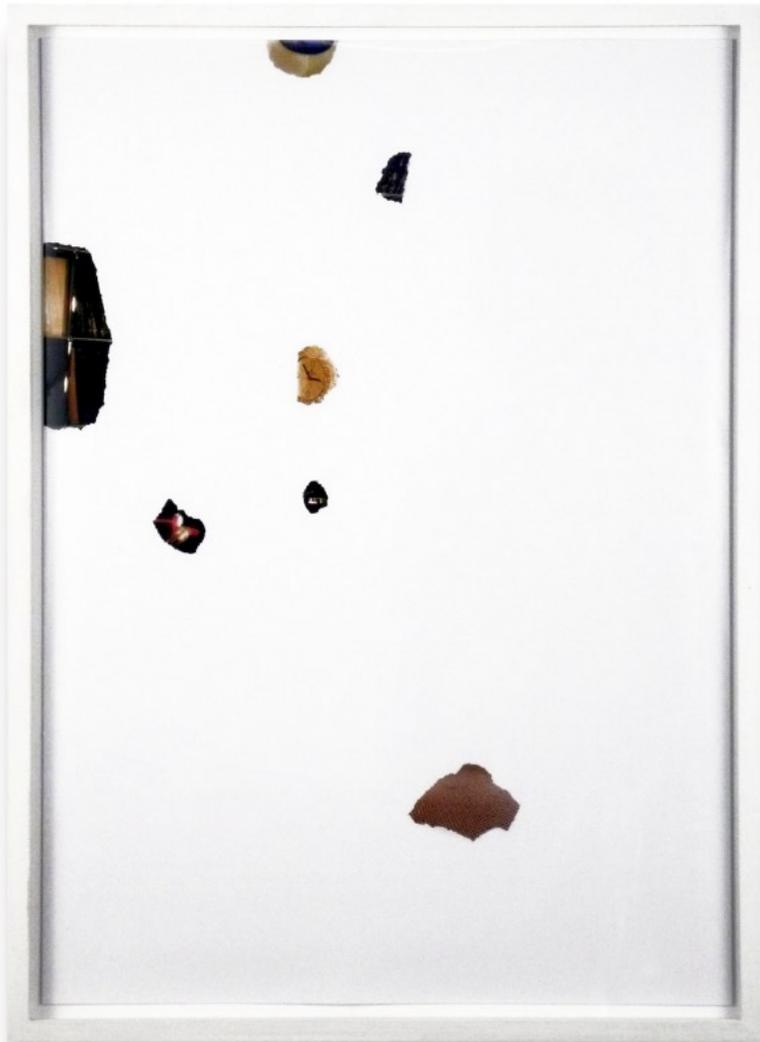
Edit Oderbolz

Fötzel (Torn Papers), 2007-08

Lambda Print, unique

21 x 29.7 cm (8-1/4 x 11-3/4 in.)

EO208.04



Edit Oderbolz

Fötzel (Torn Papers), 2007-08

Lambda Print, unique

42 x 29.7 cm (16-1/2 x 11-3/4 in.)

EO208.07



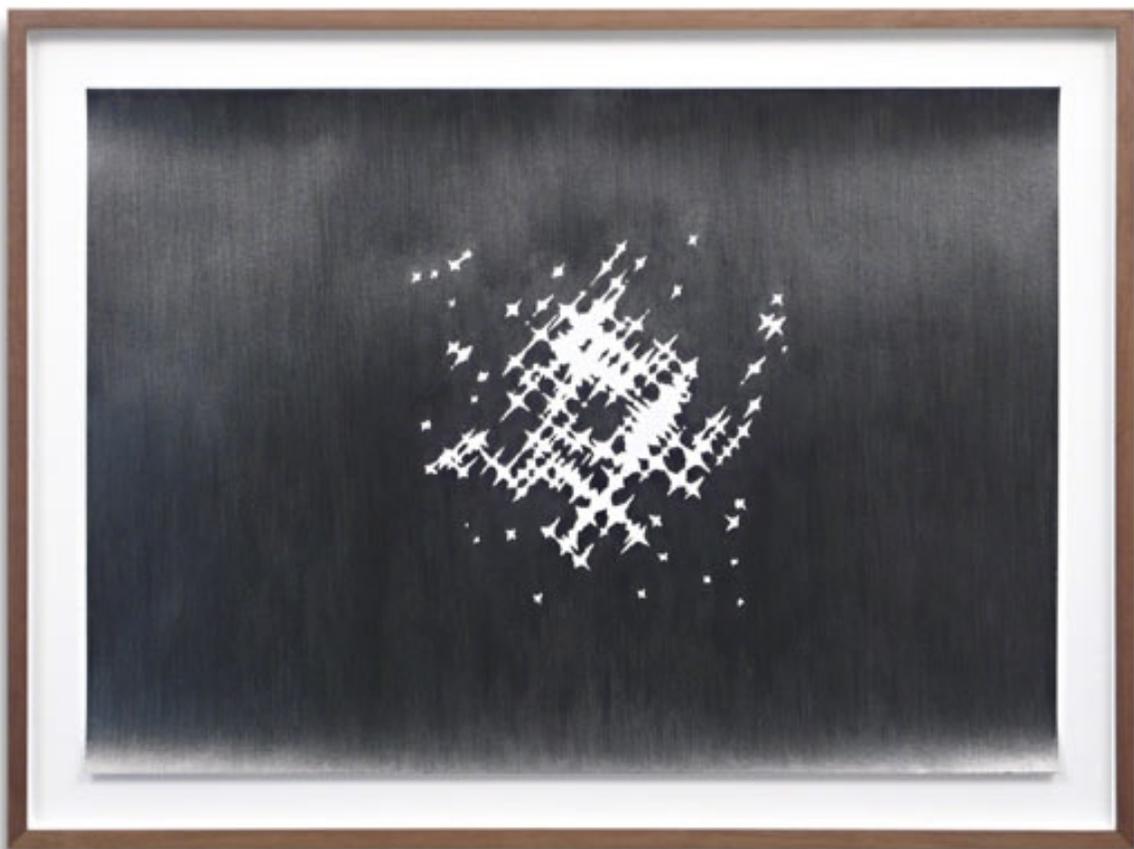
Franziska Furter

Draft II, 2009

Graphite on paper

140 x 110 cm (55-1/8 x 43-1/4 in.)

FF209.03



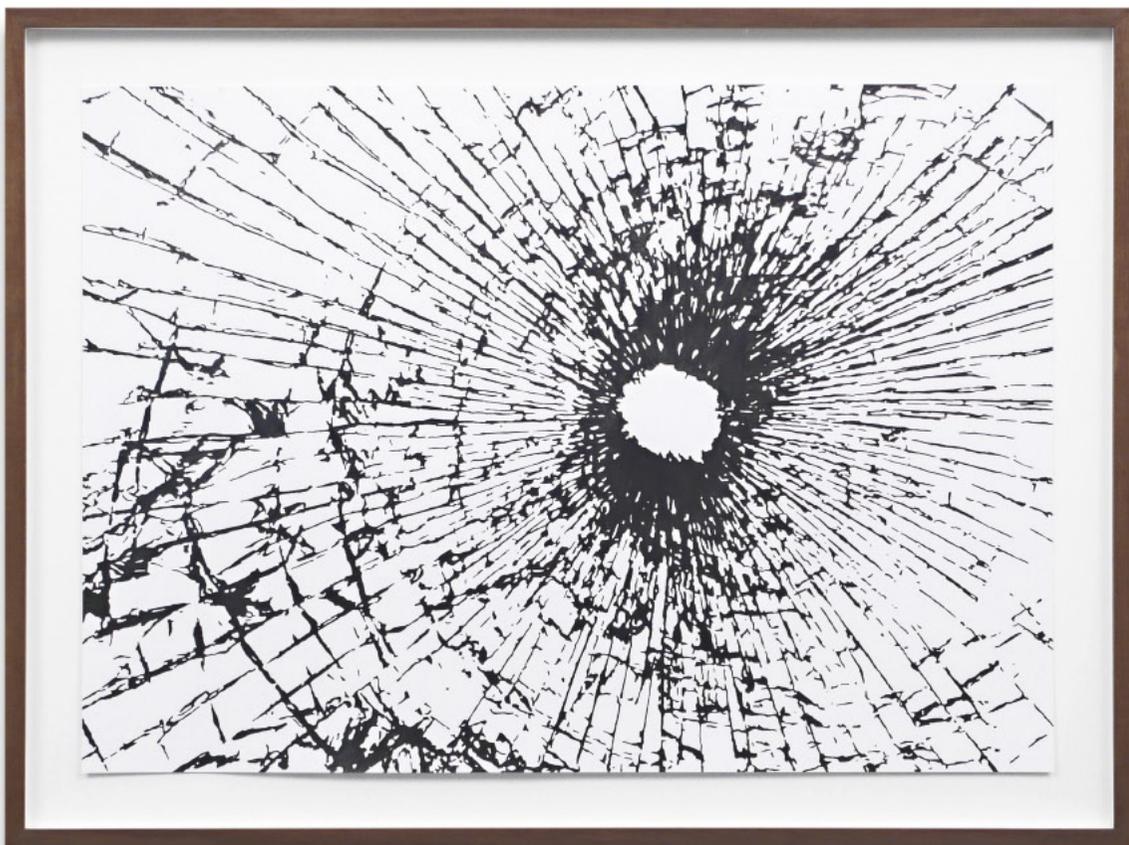
Franziska Furter

Vision / Kava, 2008

Graphite on paper

29.7 x 42 cm (11-5/8 x 16-1/2 in.)

FF208.06



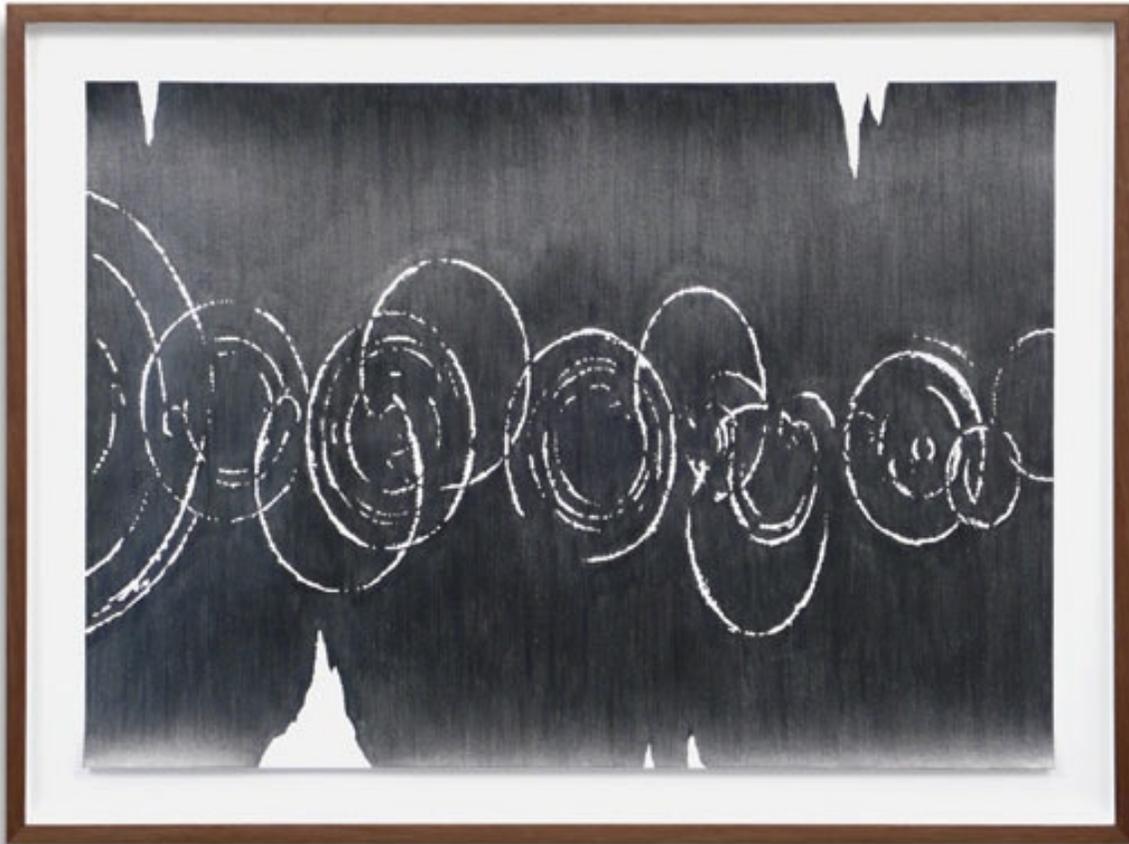
Franziska Furter

Vision / Thora, 2008

Graphite on paper

29.7 x 42 cm (11-5/8 x 16-1/2 in.)

FF208.01



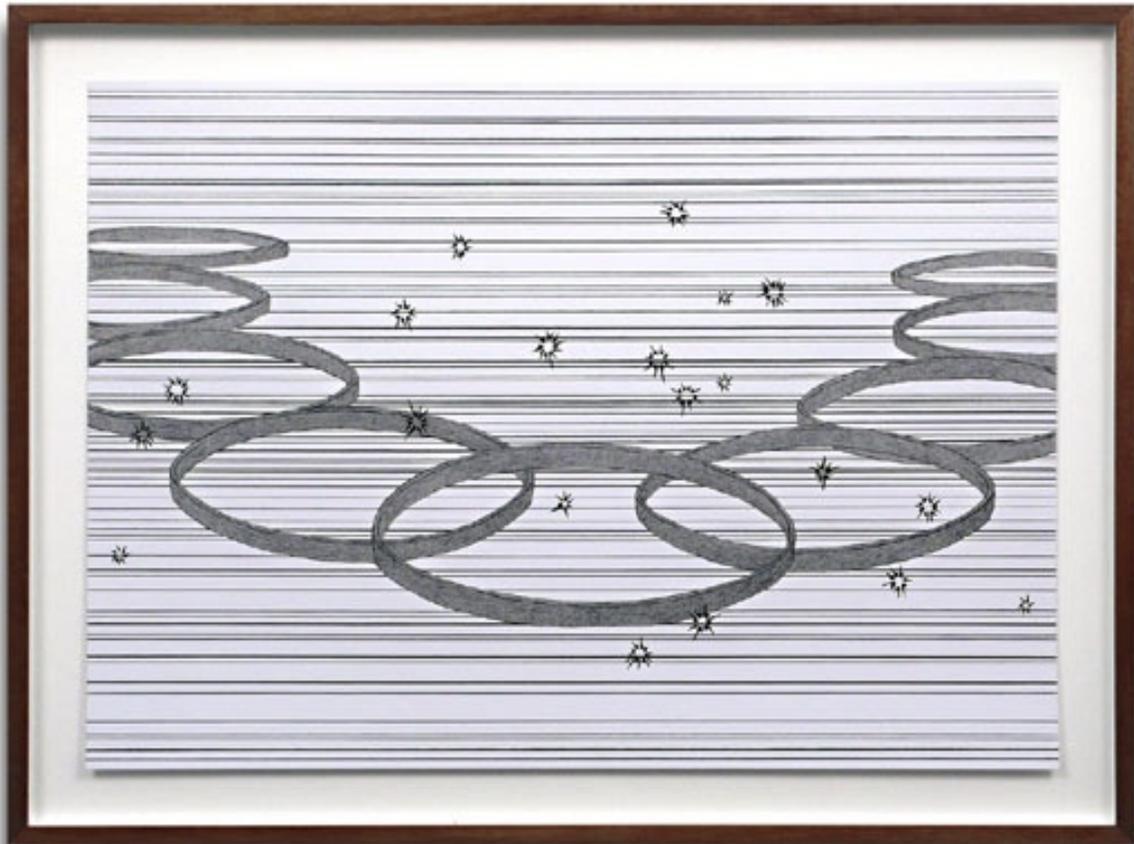
Franziska Furter

Vision / Stela, 2008

Graphite on paper

29.7 x 42 cm (11-5/8 x 16-1/2 in.)

FF208.04



Franziska Furter

Vision / Desyrel, 2008

Graphite on paper

29.7 x 42 cm (11-5/8 x 16-1/2 in.)

FF208.05



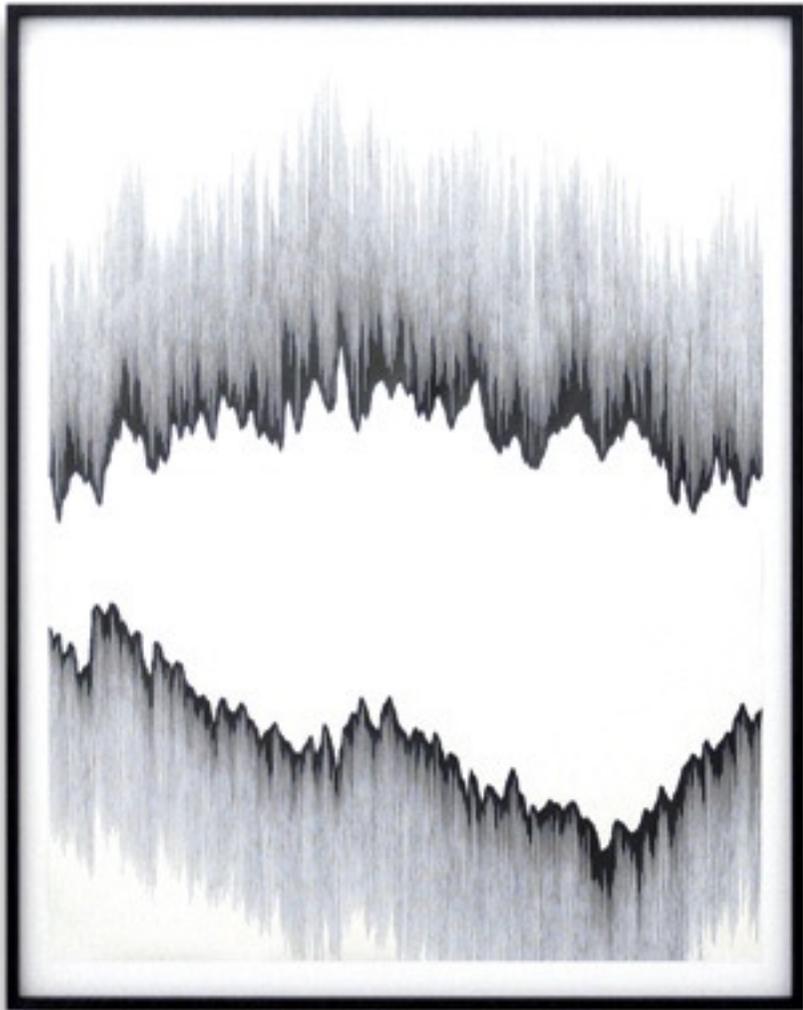
Franziska Furter

Vision / Loxitane, 2008

Graphite on paper

29.7 x 42 cm (11-5/8 x 16-1/2 in.)

FF208.07



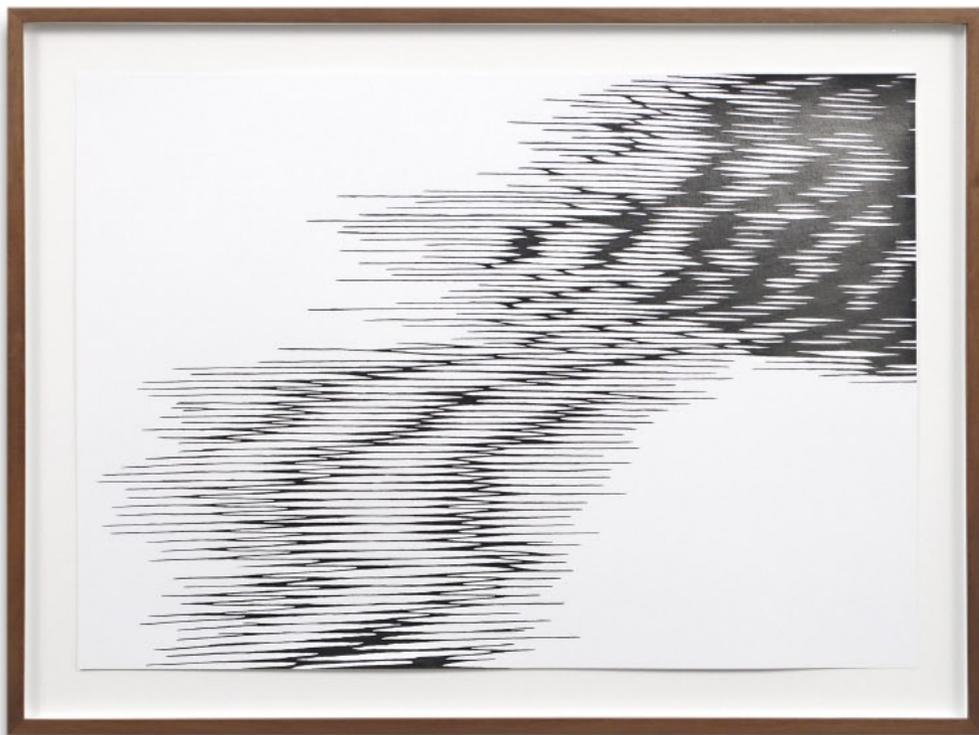
Franziska Furter

Draft I, 2009

Graphite on paper

140 x 110 cm (55-1/8 x 43-1/4 in.)

FF209.02



Franziska Furter

Vision / Serax and Tenox, 2008

Graphite on paper, in 2 parts

each 29.7 x 42 cm (11-5/8 x 16-1/2 in.)

FF208.02-03

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Impressum

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