

PRESS RELEASE***Slight Adjustments***

**Florian Baudrexel – Edit Oderbolz – Mamiko Otsubo – wiedemann/metter and guests
Richard Hamilton, Ian Hamilton Finlay, Christian Marclay, Dieter Roth and Pieter Vermeersch**
8 December 2012 – 23 February 2013; Opening reception Saturday, 8 December from 11 am – 6 pm

We are very pleased to show in the group exhibition *Slight Adjustments* besides works by five artists from the gallery programme positions from five guests.

The title of the exhibition derives from a quote by the Scottish artist Ian Hamilton Finlay, who said: "Art is about slight adjustments". The title allows a gamut of possibilities for interpretation: In art we encounter slight adjustments in many different ways. In the exhibition the range of slight adjustments and corrections reaches through all media. The definition of the frame of reference determines the character and the degree of the adjustments. The works themselves require from the public different levels of attention and involvement.

For the entrance room of the gallery Florian Baudrexel constructed a buzzing, crude, cardboard relief titled *Siet*. This between painting and sculpture oscillating work follows on the one hand the demands of the compositional approach to painting, as well as the essence of sculpture. In the work process between view of an image and sculptural form Baudrexel shifts the arrangement until a balanced and powerful dynamism of the image results. Rhythmical arrangement, mass ratio and lines of interaction function in these compositions as an immanent anatomy, which each reliefs generates in its individual vocabulary of form anew.

To the right of the entrance Edit Oderbolz has affixed with three pairs of welded and coloured armouring irons a walldrawing, responding to the relief of Baudrexel with graphical lightness. The coloured bars of the slightly shifted armouring irons place poetic marks into the room. Subtle gradations are an important feature of the paintings by Pieter Vermeersch. In the six part series of paintings called *Painting #28* the colour lightness increases from one painting to the other. Through his painterly touch Vermeersch generates a body of colour, which ranges from the powdery to the metallic and reaches in the imagination of the beholders over the picture plane.

In the main room of the gallery hang three etchings of the actress *Patricia Knight* by Richard Hamilton. In these three sheets Hamilton with Aldo Crommelynck, the printer of Pablo Picasso, sampled all possibilities of gravure printing. In this undertaking Hamilton had a small etched goat by Picasso in mind, whose production in the sugar aquatint technique had made a lasting impression on him. The velvet aquatint planes used by Hamilton in an extensive way are a speciality of the master printer from Paris, Aldo Crommelynck. Besides *Patricia Knight* is the material print *Postcard* by Dieter Roth from 1969. As one can detect from the title and from the backside of the print, where space is left out to write the recipient of the image and the print details, the basis for the print is a postcard, which has been blown up as an offset print. The postcard shows in a bird's eye view Hyde Park, Kensington Gardens and the London urban landscape around the park. Roth covered the area of the park with a plastic mass. By just leaving out the Serpentine pond, he created the impression as would a painter's palette been positioned in front of the landscape.

The series *In der Ferne* (In the Distance) by Dieter Roth from 1973 could be seen as a reflex of the many journeys Roth made. In two sheets the framing of the images imitates the view through binoculars. Some rows of letters, like for example "SCH", lend the series a literary character and points to the poetical background of many of Roth's works.

The photography *With a View /Berlin* by wiedemann/mettler has the character of a model and enlarges through its interior image space the space of the gallery: The aesthetical border to the viewer becomes diffuse and the wall in the image the projection plane of the viewers.

In two refined assemblages Mamiko Otsubo referred to a series of books, which she searched for suited images and then cut out – an act she called heretic. With slight retouches, two blue and a red rectangle on the black and white reproduction of *Broadway Boogie Woogie* by Piet Mondrian and a white painted plane and outcuts on the sheet dedicated to the graphic designer and film maker Saul Bass, Mamiko Otsubo created masks, which she affixed on cut book covers. "I was interested in giving these dead things a new face (it turned out, literally) but also doing something that was heretical..."

Star Flakes by wiedemann/mettler, a velvety, nearly corporal work occupies the middle of the long wall. Colour has been removed from the velvet cloth by simply applying small drops of leach. As a result a sky full of stars in rectangular patterns emanated. The work convinces through the accuracy through which the points of colour have been removed. The constellation of the points creates a soft geometrical drawing.

Besides *Star Flakes* are two overworked record covers by Christian Marclay from 1989. These "assisted ready mades" reflect two passion of Marclay: His affinity to music and his adoration for Marcel Duchamp. Marclay who became famous to a wider audience through his 24 hours video *The Clock* has glued with serenity coloured rectangular forms on the record covers, responding in colour and form to the labels of the record companies.

In the centrally untitled grid work Edit Oderbolz shows all her capacities. She slightly bent the armouring irons in the grid, therefore breaking up the severe symmetry which reminds one of works of the Minimal Art movement. She opposes the cool aesthetics of the grey painted iron construction with three carefully placed fabrics, giving the work a painterly feel.

In the backroom six works by Ian Hamilton Finlay, to whom the exhibition owns its title, are hanging. In five offset prints and a bronze relief Ian Hamilton Finlay explores the subject of the French Revolution. Three works bear further reference to the marble sculptor *Apollo and Daphne* by Gian Lorenzo Bernini, which is today in the Villa Borghese in Rome.

In many works in the exhibition we encounter slight adjustments, either in shape of physical shifts, additions or variations over a subject. The adjustments not only require a flexibility of thought on the part of the artists, the producers, but also an intellectual curiosity on the part of the beholder, the recipient.

Florian Baudrexel, born 1968 in Munich, lives and works in Berlin

Edit Oderbolz, born 1966 in Stein am Rhein, Switzerland, lives and works in Basle

Mamiko Otsubo, born 1974 in Nishinomiya, Japan, lives and works in New York

wiedemann/mettler, Pascale Wiedemann born 1966 and Daniel Mettler born 1965, in Chur, they live and work in Zurich

Richard Hamilton, born 1922 in London, died 2011 in Oxford

Ian Hamilton Finlay, born 1925 in Nassau, died 2006 in Edinburgh

Christian Marclay, born 1955 in San Rafael, California, lives and works in London and New York

Dieter Roth, born 1932 in Hannover, died 1998 in Basle

Pieter Vermeersch, born 1973 in Kortrijk, Belgium, lives and works in Brussels

The exhibition runs through 23 February 2013 with slight adjustments during the show regarding the artists and the selection of the works! For further information and images please contact the gallery, Lullin + Ferrari, Limmatstrasse 214, CH-8005 Zürich, t. +41 (0)43 205 26 07, f. +41 (0)43 205 26 08, info@lullinferrari.com, www.lullinferrari.com | Opening hours: Tues to Fri, noon to 6 pm, Thursday noon to 8 pm, Saturday 11 to 5 pm, and by appointment. The gallery will be closed from 23 December 2012 to 8 January 2013.