

PRESS RELEASE***In-Between | Calendar***

Benedikte Bjerre, Slawomir Elsner, Franziska Furter, Clare Goodwin, Pierre Haubensak and guests Katinka Bock, Jonathan Monk, Dieter Roth, Fred Sandback, Al Taylor and Pieter Vermeersch
Opening reception: 10 December 2016, from 11am to 6pm, the show runs until 25 February 2017

In-Between | Calendar is a group show featuring works by artists from the gallery and some guests. The title covers a broad range of artistic expressions. It denominates two levels, on the one hand a spatial one, the in-between, on the other hand a temporal dimension determined by the term calendar. At the end of the year one looks back to what has happened during the year. 2016 has brought decisive changes: The outcome of elections was surprising. The global politics are worrying and one can only hope for the better in 2017. The exhibited works are not referring directly to the historical turning points, but can be related to moments of pause and transition. The German expression "Zwischen den Jahren" In-between the years, defines the time between Christmas and January 6. It is a period, which invites everybody to arrange one's ideas.

The visitors are welcomed by a wall drawing from the English artist Clare Goodwin, on which she hangs three paintings. In these paintings one can distinguish two sections: Firstly in the foreground, constellations of straight lines and clearly defined planes, secondly a blurred background. The works derive from the series of the *Curtain Paintings*. As subtitle the paintings carry first names from the generation of the artist's parents. It seems as these paintings would, maybe similar to the persons mentioned in the subtitles, not reveal everything about themselves but hide behind the lines and curtains. The paintings express different moods and attitudes. Opposite hangs a conceptual work by the English artist Jonathan Monk. Monk wrote with a typewriter the description of a work by Robert Mangold from 1978 on a sheet of paper. He then slipped the paper into a drawer and left it there for a while. He then fetched it and reenacted with watercolor and pencil the composition of the painting by Mangold following the description on the sheet and let by his memory. Next to it hangs a lithograph by Mangold himself, visualizing his and Monk's procedure.

In the main room of the gallery hangs a painting by Pierre Haubensak from the pochoir works. In this series the artist uses cardboard stencils to determine the inner-structure of the paintings. He positions the stencil on the canvas and applies color. The beige ground shows the section, which Haubensak covered with the stencil, and the red parts determine the gaps in the stencil through which he applied color. For Haubensak it is important that the color is not defined by a clear mark but that the paint leaks in-between the stencil and the canvas. Left of this image another conceptual work by Jonathan Monk is pinned to the wall; its title *My left hand glued to my right hand with yellow paint* is self-explanatory. During a recent studio visit in Berlin Monk stated, that this work would fit perfectly into the group show visualizing the idea of the *In-Between* in an exemplary way. Left of the cutout hands by Monk hangs a dark blue watercolor by Slawomir Elsner from the series *Just Watercolors*. These watercolors emerge in a month time, as Elsner applies each day one layer of watercolor. The subtitle of the work marks the month of its origin. Franziska Furter's panoramic view of a sunset or sunrise titled *FIN / you'll have to wait 'till yesterday is here* depicts the moment between day and night with Indian ink in a halftone image. Next to this work is a further watercolor by Slawomir Elsner. But this in August 2016 created work differs strongly from the November watercolor as the color is not applied area-wide but in layers from the middle towards both margins therefore letting appear the glowing white paper in the middle of the image.

A further concise work by Jonathan Monk consists of 12 calendar sheets glued to each other and is titled *All seventeen in the year 2017 (in reverse order)*. As the figure 17 is rendered red on Saturdays and Sundays, and on public holidays as well, the sequence of numbers holds a rhythm. Monk has

created calendar works for different years before always changing the criteria of the configuration. In these works Monk refers to the conceptual artist Alighiero e Boetti, who invented between 1974 and 1993 several works called *Calendario* using calendar sheets.

Two paintings by the Belgian artist Pieter Vermeersch hang on the sidewall. These works can be considered as depictions of cloudless skies, but also, enforced by the color gradient, as mere painting. The intervention with a scraper into the wet color of the lilac white painting dissolves the illusion of a reality outside of the picture plane and accentuates the painterly process. In-between the two paintings by Vermeersch hang two etchings by Fred Sandback from 1975 and 1976, in which he compresses his concept of the definition of space through lines.

In the back room hang 5 photographs by Benedikte Bjerre, showing views of the immediate surroundings close to Motel rooms on the West Coast and in Las Vegas. The photographs hold an immediate quality, which recalls movies by David Lynch. Next to the group of photographs hang two works by Al Taylor with the title *Device*. As often the case in his work the titles are telling: Displayed are sculptural devices, mimicking in these etchings his sculptures hovering on wires in the space. A painted calendar sheet from 1967 is a telling example of Dieter Roth's multi layered working practice. The painting depicts with oil color, color pen and pencil on an aluminum plate an enlarged calendar sheet from 2 July 1966, depicting Roth's notes and studies. This calendar sheet has not been painstakingly copied by Roth himself but by an Icelandic painter called Magnus Pálsson. Only in a second working stage Roth himself corrected his own writing and some details. Of these painted calendar sheets exist maximum fifteen copies. They were shown 1967 in a gallery run by Hansjörg Mayer in Stuttgart. This was Roth's first exhibition in Germany, now nearly 50 years ago.

For further information and images please contact the gallery Lullin + Ferrari, Limmatstrasse 214, CH-8005 Zürich, t. +41 (0)43 205 26 07, info@lullinferrari.com, www.lullinferrari.com
Opening hours Tuesday to Friday: Noon to 6pm, Saturday 11am to 5pm and by appointment

Benedikte Bjerre, *1987 in Copenhagen, formation in Frankfurt and Copenhagen, further studies in De Ateliers in Amsterdam, 2016 to 2018. Solo presentation with Lullin + Ferrari at Art Rotterdam, 9 to 12 February, 2017 and included in the group show "Primary Structures – 1966 bis zur Gegenwart" at the Museum für Moderne Kunst, Frankfurt, 22 February to 13 August 2017

Slawomir Elsner, *1976 in Wodzisław Śląski, Poland, lives and works in Berlin. Numerous solo exhibitions in Berlin, Paris, Munich, New York and Zurich. 2017 solo exhibitions at the Lenbachhaus in Munich and at Lullin + Ferrari, Zurich

Franziska Furter, *1972 in Bülach near Zurich, lives and works in Basel and Berlin. Solo exhibitions in important institutions, amongst others Palais Tokyo, Paris 2010, The Towner, Eastbourne 2011; important group exhibitions in Berlin, South-Korea and London. 2017 solo exhibition in the Centre d'Art Contemporain in Yverdon, from 25 January to 2 April 2017

Clare Goodwin, *1973 in Birmingham, England, solo exhibitions in Munich, Kunsthalle Winterthur and at the Centre Pasquart in Biel, group exhibitions in London and Sao Paulo. Founded with Sandi Paucic the K3 Project Space in Zurich. 2017 solo exhibition at Lullin + Ferrari, opening 25. August 2017.

Pierre Haubensak, *1935 on Brünig-Hasliberg, lives and works in Zurich. Since the early 1960s numerous solo- and group exhibitions in institutions and galleries in Switzerland and abroad, amongst others at the Stedelijk Museum Amsterdam, at the Kunstmuseum in Berne, Zurich and Geneva.

Katinka Bock, *1976 in Frankfurt a/M., lives and works in Paris; **Robert Mangold**, *1937 in North Tonawanda, N.Y.; lives and works in Washingtonville, N.Y.; **Jonathan Monk**, *1969 in Leicester, lives and works in Berlin; **Dieter Roth**, *1930 in Hannover, died 1998 in Basel; **Al Taylor**, *1948 in Springfield, USA, died 1999 N.Y.; **Fred Sandback**, *1943 Bronxville, NY, died 2003 in New York; **Pieter Vermeersch**, *1973 in Kortrijk, Belgium, lives and works in Brussels