

ScheiblerMitte

AUREL SCHEIBLER
SCHEIBLER MITTE

at



4 - 6 March 2010, 12 to 8 p.m.
7 March 2010, 12 to 7 p.m.
Vernissage: 3 March 2010, 5 to 9 p.m.

Armory Focus: Berlin
Pier **94** | Booth **966**

Solo Show:

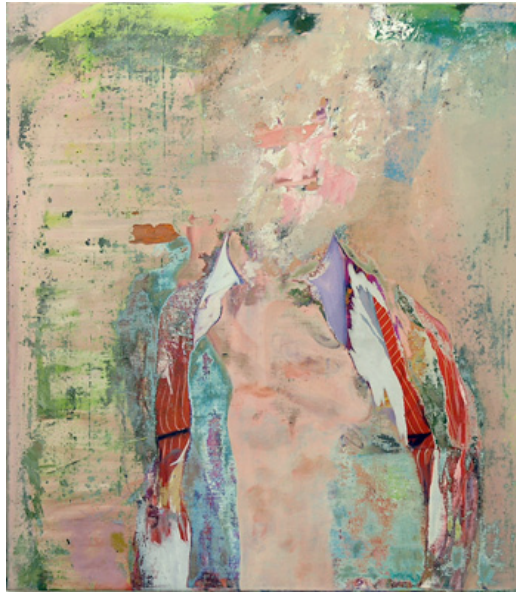
Wolfgang Betke (DE)

Works available from:

Tom Chamberlain (GB)

Neil Gall (GB)

Anthony Goicolea (USA)



Wolfgang Betke, Ohne Title (Rotes Hemd in Fetzen), 2008
Oil, acrylic, paper and abrasion on canvas, 160 x 140 cm / 63 x 55 in.

Construction and de(con)struction are a significant component of **Wolfgang Betke's** work. He paints countless layers that are repeatedly revised and reworked. The application of paint and material as well as its removal and reconstruction are processes made visible to the viewer. Betke creates visual tension and consistent depth in his competent use of highly diverse painting methods ranging from raw alla prima to the finest glaze technique. The result is a rich texture with an underlying tension that recurs in his motif and is emphasized by juxtapositions of finely rendered details such as shoes, clothing scraps and amorphous and indulgent spaces of color. The artist aggressively sands off parts of the paint to the extent that the canvas becomes very thin and perforated. Betke regards the revealed surfaces as layered time. Each painted layer preserves the moment in which it was created and its particular content. When he breaks up the painting with the sander, opening up the lower layers, he is moving backwards in the painting's timeline, practicing a kind of archeology within the work.



Tom Chamberlain, Untitled, 2008, Pinpricks on paper, 24 x 31 cm / 9 2/5 x 12 1/5 in.

Tom Chamberlain's works denote a process of becoming, eventually congealing into possibility or illumination. His highly process-oriented technique is characterized by the methodical accumulation of marks of an almost mechanical precision. Paintings are built up of countless layers of thinly applied acrylic, while innumerable evenly spaced points of watercolor fill his drawings. What appears monochrome shimmers delicately, revealing depth and substance while evading definite form.



Neil Gall, Soft Ground, 2009, Graphite on paper
37,5 x 31 cm / 14 3/4 x 12 1/5 in.

Neil Gall' s art is in constant flux—moving and changing as the London artist transfers his ideas from one artistic medium to another. Using commonplace items such as Plasticine, thread, cardboard, tape or rags, he creates fantastic objects and landscapes that, once photographed, become paintings, collages, and drawings. The transfer breathes life into the representatives of the world of inanimate objects, lending them new unity and essentiality.

The artist takes full advantage of the human propensity to discover faces and anthropomorphic forms in everything observed. In addition, his use of starkly modeled or hard shadows results in a highly convincing spatial illusion. Most of all, however, Neil Gall achieves a synesthetic effect in a technically perfect rendition of the materials' textured surface, which seems to transmit the model's haptic experience into drawing or painting, thereby intensifying the aesthetic effect of the chosen objects.

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Abuelo Manolo, 2009, drawing, 90,2 x 32,4 cm / 35 1/2 x 12 3/4 in.

As a first generation Cuban-American, **Anthony Goicolea** is interested in the idea of displacement, identity, and family history and customs. Many first generation immigrants feel a sense of dislocation. Customs and family tradition keep them linked to a mythical homeland despite a tendency to assimilate into their surroundings, which only serves to isolate and estrange them, thereby heightening a sense of alienation.