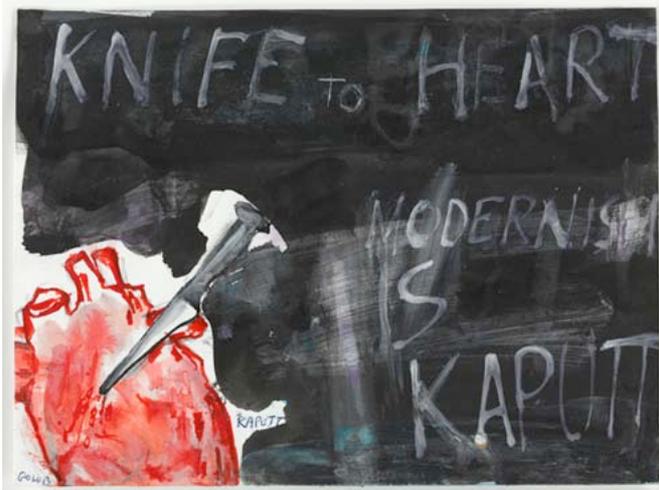


# AUREL SCHEIBLER



Opening  
Gallery Weekend Berlin  
April 27, 6–9 pm

Special opening hours  
April 28 and 29, 11am–7pm

Duration  
April 28–June 23, 2012

Location  
Aurel Scheibler  
Charlottenstraße 2, 10969 Berlin

## Leon Golub. Knife to Heart – Modernism is Kaputt

The work of Leon Golub (1922–2004) roots in issues of power and vulnerability in all its forms and ramifications in human nature. The tragic figure is central in the work of the multiple documenta-participant who is one of the protagonists of American Realism. He examines his central theme closely by studying ancient sculptures, frescoes and mythology. In his edgy, unsettling infectious paintings and works on paper Golub lays paint in layers and crusts as sediments above one another. By partially scraping them with butcher axes he enforces the dramatic tenor of his work.

The exhibition is concentrating on Golub's late works on paper. Executed with expressive gesture and in part showing intense color, they reflect his shift to more intimate and personal works. They address violence as well as violability, alternating between bleak war images and keyed-up erotic emotions. In his scenic pictures the artist mixes the roles of victims, perpetrators and gender and he confronts the recipient with grotesque human-animal-figures as a personification of horror or brute lust.

The exhibition was made in collaboration with Barbara Gross Galerie, Munich.

### Exhibitions (selected)

- |           |  |
|-----------|--|
| 2011      | <i>Leon Golub</i> , Museo Nacional Centro de Arte Reina Sofía, Madrid  |
| 2010/2011 | <i>Leon Golub: Live + Die Like a Lion?</i> (traveling exh.) The Drawing Center, New York; The Mary and Leigh Block Museum of Art, Evanston; Museum Het Domein, Sittard (Netherlands) |
| 2006      | Whitney Biennial, New York   |
| 2003      | <i>Dreams and Conflicts. The dictatorship of the Viewer</i> , Arsenale, Giardini di Castello, 50. Biennale di Venezia  |
| 2000/2001 | <i>Leon Golub. Echoes of the Real</i> , (retrospective traveling exh.) Irish Museum of Modern Art, Dublin; South London Gallery; Albright-Knox Gallery, Buffalo                      |

Image: Leon Golub: Knife to Heart – Modernism is Kaputt, Ink and Acrylic on Paper, ©The Estate of Leon Golub, Courtesy Barbara Gross Galerie, Munich and Aurel Scheibler, Berlin

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## David Schutter. Studies for an Execution

The center of Aurel Scheibler's show is David Schutter's (\*1974, lives in Chicago) current project, which addresses a painted study by Édouard Manet *Study for the Execution of Emperor Maximilian* (1867, Ny Carlsberg Glyptotek, Copenhagen). Having studied the work through drawings, field notes and archival research, Schutter "re-made" several versions of Manet's oil study in a 1-to-1 scale with like materials and without aid memoires. Accompanying his paintings the exhibition shows a group of associative drawings.

Schutter's practice is more a phenomenological study that discusses the problems encountered when making a painting, than a test of memories. The works in the exhibition are as much performative re-enactments of the historical artwork as they are discreet paintings and drawings. As such they form a painter's repertory of extended rehearsals.

### Exhibitions (selected)

2011	<i>David Schutter</i> , Sikkema Jenkins & Co., New York
2010	<i>Arturo Herrera and David Schutter</i> , Tony Wight Gallery, Chicago
2009/2010	<i>after NGS C</i> , Scottish National Gallery of Modern Art, Edinburgh
2007	<i>Sight Threads, Sense Threads</i> , Aurel Scheibler, Berlin
2007	<i>Afterpaintings</i> , Museum of Contemporary Art, Chicago
2006	<i>Afterpaintings: Recollected Works from the Gemäldegalerie</i> , Staatliche Museen zu Berlin

Image: David Schutter, study for NCG M 1, 2012, Oil on Linen, © David Schutter, 2012, Courtesy Aurel Scheibler. Berlin

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## **Michael Wutz. The Heavy Spring Rains of 1769, Pawtuxet**

The visual topics in the works of the Berlin based artist Michael Wutz (\*1979) alternate between the fascination for indigenous people and prehistorical research, the *Fin de Siècle* and the offsites of modern life in its urban shapes. Wutz's drawings in coal and sepia as well as his etchings, for which he has received the Horst-Janssen-Graphic Prize in 2011, combine those poles. He chains them up to complex narratives and creates new visionary worlds.

In his works Wutz finds symbols for taboo issues of society such as violence, infirmity and death, melting them into organic and urban forms. This exhibition presents large-sized, water-coloured drawings, which reveal entire landscapes. They are nerved by piles of human bones and archaeological excavation teams, but also by fields of flowers and quotations from art history and literature. In those opulent settings Wutz interweaves his thematic canon to disparate intertwined visual worlds.

### Exhibitions (selected)

- 2012 *Rohkunstbau*, Berlin
- 2011 *Horst-Janssen-Grafikpreis*, Horst-Janssen-Museum Oldenburg
- 2010 *Narcoleptica*, Galerie Friese, Stuttgart
- 2010 *Art Film Program*, Art Basel
- 2010 *New Positions*, Art Cologne
- 2010 *Tales, Lies and Exaggerations*, Aurel Scheibler, Berlin

Image: Ohne Titel, 2011, Sepia, Ink, Watercolour, White Paint on Paper, © Michael Wutz 2012, Courtesy Aurel Scheibler, Berlin