

Art and Space

Angelika Metzger received the impetus for her exhibition “Art and Space” at the Städelmuseum Frankfurt am Main from the juxtaposition of Eduardo Chillida's work with Martin Heidegger's text, *Art and Space* (1969). The small book includes 7 litho collages by Eduardo Chillida, next to the facsimile text of the philosopher, who here interrogates the difference between an artistic exploration of space and an exploration of space based on mathematical and physical laws.

The examination of space and time in terms of philosophy and art history has always determined our cultural history, as it also explicitly does in this exhibition. With selected artists from the field of contemporary ceramics, Angelika Metzger conceives space beyond real space. The internationality and the different generations of its artists provide additional inspiration.

Japanese artist **Nao Kikuchi** (1988) uses ceramic symbols to sketch a much more broadly conceived dimension than that of actual space. Her minimalist works quote concrete architectural details that through observation we can connect to in an associative, playful way. Like a rebus, her architectural quotes and details challenge our imagination to envisage an intimate location as well as the vastness of a palace – and everything in between.

The installation by artist **Atsushi Mannami** (1988), exhibited on the occasion of the Frechen Ceramics Prize 2022, impressed the gallery owner with its pseudo-architectural scenes. It opens up force fields between fiction, memory, imagination and real space. They combine found objects collected in urban space with ceramics to create a “utopia of senseless architecture”.

The ceramic works of **Klaus Lehmann** (1927), whose artistic estate is managed by Galerie Metzger, builds a bridge to this. Among other things, he distinguished himself with cubic objects and received the Westerwald Prize in 1989 for his “Containers”. In the current exhibition, some of his “Plätze” (“Squares” or “Plazas”) take up positions in space.

The series of works *Vice Versa* by **Elke Sada** (1965) also builds on these ideas of changeable spatial relationships. They also consist of seemingly nested, leaning, stacked planes that form spaces and occupy space without favouring a particular bottom or top, back or front – always changing, with colourful symbols and patterns of optical lightness, they entice one to play with a change of perspective, with the silhouette, with form in space.

The works of **Waleed R. Qaisi** (1963), who today lives and works in the Jordanian capital of Amman, reflect themes of destruction and the experience of the war that he lived through in Iraq for six years. Intuitively and spontaneously, he develops his forms from clay, reminiscent of details of the shattered rubble of bombed cities. Tortured shapes and details as abstractions of endless suffering. It also opens up a much wider associative, intellectual space than that of the real exhibition space.

The organically animated world of forms by **Jeff Shapiro** (1949) has also become part of the project, for which he will be available as a speaker for the exhibition. In search of the essence of form, texture and colour – without imitating nature – Jeff Shapiro works

intensively with the material properties of clay and transforms it into an autonomous species between abstraction and truthfulness, into an intermediate space between the natural and the made world.

By selecting and inviting exhibitors, Angelika Metzger has followed the impulse to examine the relationship between art and space. The idea is followed by its actual implementation as an exhibition. It is only through the perceivable object that spatiality is constituted – as a real and associative experience

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