

press announcement

Herbert Egl, *I like Chinese*

Dorothea Schulz, *Selbstgesprächsfetzen*

25.11.2017 – 13.01.2018

We are happy to announce the new exhibitions by Herbert Egl and Dorothea Schulz. You are invited to join us for the opening or to enjoy their shows anytime until the *finissage*.

I like Chinese – taking **Herbert Egl's** culinary preferences as a starting point, the exhibition uncovers painterly ones from there. At least the work going by the same title bears allusions to oriental calligraphy: the pure untreated canvas is governed by expressive lines of black threads, coated by pastose fields of acrylic white paint, which may well remind us in form and pattern of Chinese typewrite. In his newest paintings layering and superimposition play a central role. While not trying to make things invisible by covering them, the artist is instead making things visible in the inbetween. In the smaller horizontal work *Eis/ Ice* the artist uncovers a photograph buried underneath thick layers of acrylic paint. While in the larger scale work *Tischdecke/ Tablecloth* the acrylic appears more or less combed, allowing the painting underneath to shine through its fabric. With extreme clarity Herbert Egl masters the thin line between transcendancy and corporeality, without leaning towards one side. This is for sure one of his painterly preferences and assets.

Dorothea Schulz's work is focused on the relational. Most works result from the direct dialogue with other people. Her works attract us, some address us straight forward and others result from actual conversations. Over the years whole series of works emerged from this point of interest, such as the *Gesprächszeichnungen/ Conversation Drawings* (2006), *Gerichtszeichnungen/ Court Drawings* (2007/08) and *Ablasszeichnungen/ Discharge Drawings* (2012). Situated somewhere between image and text, truth and fiction, between looking, reading and listening Dorothea Schulz has developed a poetic and prosaic visual language. For her newest works the artist started a conversation with herself. The results are called *Selbstgesprächsfetzen/ Inner Monologue Scraps* which have an air of suddenness about them contrary to their long lasting effect: a field of colour, which seems "zu lachs/too salmon"; a "Zahnbürstenmassaker/ Toothbrushmassacre" in the undergrowth; a "sorry", which fades endlessly. Schulz plays with word formations, which do not make sense at first glance. In a second glance we might be searching for a deeper meaning in the gouaches and end up returning to the words. The inner monologue of the artist remains erratic. But this is exactly why it doesn't let go of us.

Herbert Egl (born 1953 in Stuttgart) studied at the State Academy of Fine Arts in Karlsruhe and Stuttgart. Since mid 1980 he had numerous solo and group shows in Germany and beyond, among those the Kunsthalle Basel and the renowned exhibition "Das Abenteuer Malerei/ The painting adventure" at the Württembergische Kunstverein Stuttgart (WKV). Galerie Michael Sturm has been working with the artist since its beginning.

Dorothea Schulz (born 1962 in Karlsruhe) lives and works in Berlin. After her studies at the State Academy of Fine Arts Stuttgart scholarships send her abroad to New York, Toulouse and Paris. Since 1992 she participated in numerous shows in those places and elsewhere. *Selbstgesprächsfetzen* is her second solo show at Galerie Michael Sturm.

The opening of the two exhibitions takes place Friday, the November 24, 7-9 pm.

For more information please visit www.galerie-sturm.de.