

COLOR EXCHANGE: BERLIN - NEW YORK Gabriele Evertz • Julian Jackson • Susanne Jung • Gabriele Schade-Hasenberg

Berlin – New York

Until late into the 20th century, the cultural interchange between Europe and America was marked by the dominance of the former in terms of its donative role. Even when important pedagogues such as Josef Albers and Hans Hoffman were long since settled and active in the USA, it was the immigration of the war refugees, countless European artists, that contributed to the completely new tendencies in American art. These would in turn exercise a significant influence on post-war European art, not least in the consoli-



SUSANNE JUNG Untitled · 2008 · Acryl on wood · 17 ¾ x 25 ½ inches 45 x 65 cm

ation of an ideological bulwark of the West against Soviet-dominated Eastern Europe during the time of the „Cold War“, a time in which Berlin achieved its special role. Especially works of Abstract Expressionism, represented by such artists as Jackson Pollock, Barnett Newman, Mark Rothko, Willem De Kooning etc found resonance in the Europe of the 1950's, with its striving towards Informal painting. Also in the 60's there was much mutual interchange, as manifested by Pop Art, practically simultaneously created in America as also in Europe. Representative thereof were the artists Richard Hamilton, Andy Warhol and Roy Lichtenstein as well as experimental events and performances of Fluxus, organized mostly in Germany by the Lithuanian-born US citizen George

Maciunas, in which George Brecht, Allison Knowles, Dick Higgins as well as Tomas Schmit and Joseph Beuys took part. Characteristic was the exchange and often direct involvement by artists from the other side of the Atlantic.

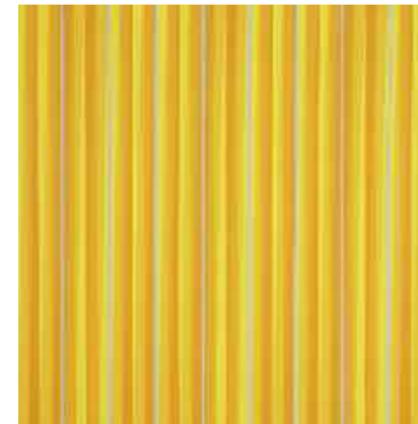


JULIAN JACKSON Warmth 1 · 2006 · oil on wood panel 17 ¾ x 13 ¾ inches 1 45 x 35 cm

mulas are avoided. In the case of Evertz, one sees mainly multilateral, repeating, striped structures made up of powerful, strongly contrasting colors. Their symmetry creates an almost communicative structure that lends itself to wider visual associations. In Jung we find somewhat fewer luminous fields comprised of mostly closely placed color tones. The stripes could at best be perceived as an element of separation. By way of contrast, Schade-Hasenberg and Jackson use color without any formal framework in their paintings. The gentle, almost blurry colour fields we see in the works of Schade-Hasenberg owe nothing to the formal preconstruction of coherent surface arrangements, but arise from the free play of many layers of translucent glazes. These glazes, their intensity of depth determining the degrees of lightness and formal placement, appear at first only during the painting process itself, bringing forth the key tones of color. The works of Julian Jackson are similarly delicate and formally indeterminate, but in his case the effects of light and color remain on the surface of the paintings. Their gentle colorations almost remind one of out-of-focus nature photography, in any event they can call

Even into the late 70's a group of American artists including Marcia Hafif, Joseph Marioni, Phil Sims and Jerry Zeniuk met with various European artists such as Günter Umberg and Raimund Girke to exhibit their works under the name Radical Painting both in the US

as well as here, particularly in the Rhineland. This was marked by a radical restriction of color to the level of object and not a means of description, one that avoided any external pictorial references; in other words, self-referential painting.



GABRIELE EVERTZ Four Yellows + gray · 2008 · Acrylic on Canvas 36 x 36 inches 1 91 x 91 cm

These tendencies, although greatly simplified, also relate to the works of both the Berlin and New York artists Gabrielle Schade-Hasenberg, Susanne Jung, Gabriele Evertz and Julian Jackson. While New York had been a fertile ground for artists interested in the investigation of color and its painterly possibilities since the 50's (one thinks of Ad Reinhardt), Berlin was never particularly interested in becoming a center for this kind of art, despite the activities of high-profile painters like Raimund Girke and Kuno

JULIAN JACKSON Blanket · 2006 · oil on canvas · 63 x 78 ¾ inches 160 x 200 cm · courtesy Galerie Kaysser, Munich

the Ulrich Museum in Wichita, Kansas. Gabriele Evertz is member of the American Abstract Artists. Her work can be found in numerous private and public collections and museums in the US and abroad. Gabriele Evertz received awards from the DAAD and the Foundation for the Arts. She participated in panel discussions, as visiting critic, and as external examiner in the Netherlands. She has organized exhibitions and writes on color problems in painting. She is an Associate Professor of Art at Hunter College, City University of New York. Gabriele Evertz lives and works in Manhattan and Brooklyn, New York.

JULIAN JACKSON was born in 1953 in Richmond, Virginia, USA. He studied painting, printmaking, photography, and performance at Mass. College of Art, Boston, MA and Virginia Commonwealth University, Richmond, VA. He is a member and secretary of the American Abstract Artists. Julian Jackson has been awarded fellowships from the MacDowell Colony, the Millay Colony, Virginia Center for Creative Arts, Soaring Gardens and most recently was a visiting artist at the Oberpfälzer Kuenstlerhaus in Schwandorf. His works can be found in numerous private and public collections and museums in the US and abroad. His paintings have been widely exhibited nationally and internationally. In 2007, the most important exhibitions include the solo exhibitions *The Elements* at Kathryn Markel Fine Arts, New York City, and *A Warmth in Winter* at Gallery Kaysser, Munich. His work was included in *KulIMold* at the Istanbul Biennial, Istanbul, Turkey and in 2008 in Ghent, Belgium. His second solo show at Gallery Kaysser *Watching Fire*, is currently on view until January 15, 2009. Julian Jackson lives and works in Brooklyn, New York.

SUSANNE JUNG was born in 1964 in Prien/Chiemsee, Germany. She studied at the UdK, Berlin with Kuno Gonschior and Frank Badur, and having received a NICA grant, at Hunter College, CUNY in New York City. In 2000, she graduated with a Master's Degree in Painting and was the recipient of the UdK President's Graduate Student Award. The following year she was granted a scholarship from the foundation Kulturfond, Berlin. Susanne Jung's paintings are shown in national and international exhibitions. In 2008 her works were on view at the Goethe Institut, San Francisco and at the Verein fuer aktuelle Kunst, Oberhausen. She presented her works in an extensive solo show at the Gallery Weisser Elefant, Berlin, as well as at the Stiftung-Kuenstlerhaus, Munich. Further, in 2008, she participated in group shows at the pp projects, Hamburg, the foundation Starke, Berlin and at the KunstHaus in Potsdam. Susanne Jung lives and works in Berlin.

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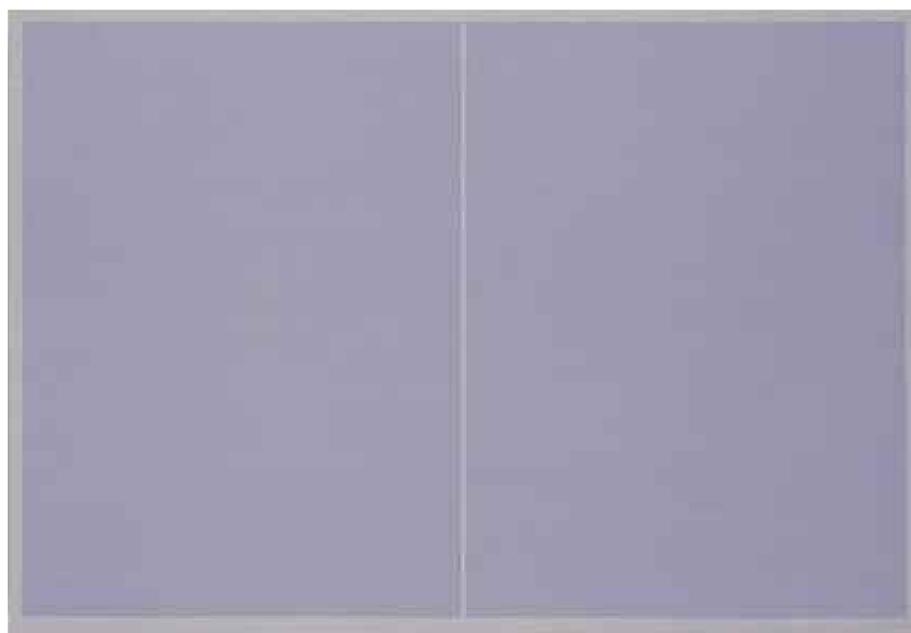
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GABRIELE SCHADE-HASENBERG Untitled · 2003 · Oil on cotton 12 x 12 inches 1 30 x 30 cm

GABRIELE SCHADE-HASENBERG was born in 1953 in Gelsenkirchen, Germany. She studied Chemistry and Pharmaceutics and is an autodidactic painter. Her paintings have been shown in national and international exhibitions. In 1999, she participated in the exhibition *Die Farbe hat mich* (Rot) at the Karl Ernst-Osthaus Museum, Hagen, followed by solo shows at Gallery Renate Schröder, Cologne in 2001 and 2002. Also in 2002, her work was on view at the Muecsarnok Artspace, Budapest, Hungary in *colour – a life of its own*. The most important exhibitions include, in 2002, participations at the Mies van der Rohe-Haus, Berlin and 2003 *Seeing Red: An International Exhibition of Nonobjective Painting*, at the Hunter College/Times Square Gallery in New York City. She was invited to show her work in the exhibition *Die Farbe hat mich II (nicht nur Rot)* at the Karl Ernst-Osthaus Museum in 2004. Her work is included in numerous private and public collections, among others the Karl Ernst-Osthaus Museum, Hagen and the museum of the city of Lüdenscheid. Gabriele Schade-Hasenberg lives and works in Berlin.

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SUSANNE JUNG Untitled · 2008 · Acryl on wood · 17 ¾ x 25 ½ inches 45 x 65 cm

Gonschior. Final dominance was achieved by other, just as important, tendencies, particularly so-called figurative painting. Although it was operative in both cities, only New York remains in the collective unconscious as linked with the practice of a decisive color-based painting, not Berlin. The grouping that presents itself here, however non-representative, of four color painters, two from Berlin and two from New York respectively, offer us the possibility of comparing the departures and evident correspondences within this cultural exchange as well as its crossover. It is not about identifying specific characteristics, which, in the face of advancing globalization already seems increasingly illusory. But the main features of an exciting intercultural

encounter can be recognized. The next noticeable aspect is that both New Yorkers, despite their individual styles, tend towards a polychromatic palette, whereas both Berliners tend towards a restrained, almost monochromatic color scheme. Also notable is that the pictorial organization is very different. When color is the center of artistic reflection without any help from figurative requirements, organization within the picture becomes a primary problem of construction. The paintings of Evertz as well as those of Jung base themselves on clear formal parameters, even when concrete for-