

"STITCH IN THE AETHER", Matthias Bitzer, Sebastian Hammwöhner, Michael Sailstorfer, Gabriel Vormstein

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**CONSTANZE WAEGER,
"Ontology. A study of
becoming"**

29.06.19 - 15.09.19

We cordially invite you to the opening on Saturday, June, 29th between 7 and 9pm at the CCA Espai "Ontology" ...

**"STITCH IN THE AETHER",
Matthias Bitzer, Sebastian
Hammwöhner, Michael
Sailstorfer, Gabriel
Vormstein**

25.05.19 - 01.09.19

CCA Andratx is excited to present a group show featuring new works by Matthias Bitzer, Sebastian ...

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Alfred Lichter "Letters to Godot"

09.09.10 - 10.10.10

Leaving the Outcome to Chance.

The exhibition presents a selection of Alfred Lichter's (93) most recent paintings, a series he calls Letters to Godot. 'Godot' is his synonym for God, and his use of the term 'letters' indicates that Lichter intends to approach the Divine. The paintings come into existence through a process Lichter calls 'pourings', allowing the colours to distribute themselves over the canvas without control or interference. After subsequent washes, the colours cover the entire surface, sometimes transparent, sometimes opaque, depending on their consistency. Lichter leaves the outcome to chance, granting it, as the one entity truly independent of human influence, the decisive creative momentum. He permits himself only minor touch-ups where contrasts seem too harsh, and smoother transitions appear more suitable. The paintings resist any representationalist association. They are a homage to the autonomy of colour. Their unbounded spectrum ranges from the black of night, the azure blue of Mediterranean horizons, to the glowing red of volcanic eruptions. In the context of his "letters", Lichter talks about "pure art", free of its "representationalist chains", coming to rest in the "spiritual". The past decade of Lichter's work has been dedicated to an ardent pursuit: "To keep open the door to the spiritual life".

The exhibition is supplemented by a number of sculptures entitled Capriccios. They are made from polyurethane, a material which again allows chance to determine the final shape of its surface structure. Diverse colorations make the surfaces glow in translucent blue, earthy bronze, or cheerful bougainvillea purple. In contrast to the "letters", and with the full intention of the artist, these sculptures give free reign to the imagination of the viewer, suggesting coral reefs, weathered rock formations or microcosmic shapes. They do justice to their title, Capriccios: a play with colour and form, free of normative compulsions, habits of seeing, and pictorial limitations, the result of fortuitous chance. In summary, Alfred Lichter leaves the final outcome to chance, and in this way achieves his inimitable results.

The exhibition is accompanied by an eighty page catalogue in full colour.



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