

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



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NEWS

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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Andratx Open II

CCA Artists-in-Residence Program: Kirstin Arndt, Carsten Fock, Nick Oberthaler & Tilo Schulz. September 2012

Kirstin Arndt, Nick Oberthaler and I met in 2010 during a working stay at CCA Andratx.

Despite the different aesthetic expressions, we noticed formal and content parallels between our artistic practices. This grew into the idea of making an exhibition and collaborative work together.

A first small step was a collective presentation of our work in one of the CCA Studios, the same year, under the name ANDRATX OPEN.

This year we could inspire Tilo Schulz, internationally renowned artist and curator, for our idea of cooperation and thus the works on view originated the exhibition ANDRATX OPEN II, this September.

The exhibition's basic structure through the spaces in the CCA Kunsthalle is defined by the site-specific cable construction by Tilo Schulz.

The skilfully drawn tension begins accompanied by the wooden frame-like structure by Nick Oberthaler and Kirstin Arndt's paperwork. Running diagonally to the next wall it meets with a collaborative work by Oberthaler and me, a collaged landscape drawing.

The movement of the strain leads to an almost empty architecture, a space in-between – introducing sea and mountain, between shape and abstraction. The viewer now enters the space with the anchoring architectural elements by Kirstin Arndt. Together in conjunction with the stranding by Schulz, the space presents itself equally between freedom in sight, even physical step and implied limitation.

A panoramic view ends in Oberthaler's mirror work, which has this antireflection coating on.

And at the end - really at the end, Freedom remains once more venturing you to dive into an indicated direction between emptiness, landscape and formulated architecture.

Carsten Fock, 2012



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CCA Andratx. C/ Estanyera 2, 07150 Andratx Mallorca, Spain. Tel. +34 971 137 770 Fax. +34 971 137 691 E-mail: info@ccandratx.com