

DEN GANZEN TAG AM STRAND

G2

Edgar Leciejewski / Oskar Rink

Special Exhibition

8 June – 23 September 2018

Gathering works by Edgar Leciejewski and Oskar Rink, the exhibition turns the spotlight on the atelier as a site of creative production and on how artists work in their studios. The show's title—*Den ganzen Tag am Strand* (transl.: All day at the beach)—alludes to the notion that to be an artist is to be unproductive. With pictures from Rink's and Leciejewski's studios, the exhibition prompts a discussion of the myth of the atelier.

In the 1960s, Guy Debord and the artists of the Situationist International circle praised idleness as a source of creative energy. Since then, the studio has emerged as a scene where conventional views about utility and economic efficiency have no purchase. First sounded decades ago, the call for artists to refuse to play along with a system of values shaped by capitalism that prizes employment and human productivity still represents a radical creative alternative, although or perhaps precisely because the strategies that were devised to put it into practice have proven utopian. In this light, the idea of creative freedom is bound up with questions concerning methods of economic production and the artist's ambitions and aspirations.

Edgar Leciejewski (b. Berlin, 1977) presents documentary photographs taken in his studio since 2008 that capture situations

in his workplace. The beholder spots photographs by the artist taped to the walls, found images, notes, newspaper clippings, as well as tools and materials, office supplies and, now and then, furniture and equipment, fabrics, wrapped frames, and curious objects. The real-size pictures are so vivid as to make the objects seem almost tangible. Shot so the pictorial plane is neatly parallel with the wall, the photographs become a fluid membrane through which the depictions materialize. At the same time, Leciejewski's sometimes fragmentary pictures engender a sense of chilly reserve; the viewer is held at a distance from the room they depict. In this way, the artist's *Wall Pictures* not only capture the various stages of his work on and with the photographic image, they also let him reflect on his creative approach and the genesis of his pictures: a framework for a delayed yet sustained meditation on his art.

If Leciejewski's photographs of his studio are delicate mementos, they are also a kind of self-portraiture: the atelier is the artist's mental anchor in space and time, a domain walled off from the outside world where he is free to realize his ideas and feelings and that lends stability to his creative practice. For many artists, the studio is no longer merely a workshop and place of business,

it is a special space where our society's conceptions of efficiency and productivity are suspended to make inspiration possible. The freedom to be idle, to ponder and try things out, to experiment and engross oneself in something without knowing where it will lead is vital to the genesis of works of art and a prerequisite for creative processes. The atelier is where even empty time, play, and boredom define themselves as artistic work.

For the artist Oskar Rink (b. Leipzig, 1980), her studio would seem to be a free-trade zone of sorts in which putatively incontestable rules and the formative influences of family are put to the test. The artist's own identity is a particular concern for her: the choice of a male first name implying a premeditated imaginary crossing of the boundary between the sexes ultimately also grows out of her desire for a multiple artistic individuality and the greater freedom and autonomy it brings.

Rink's atelier, unlike the studio where Leciejewski creates his photographs, is a scene of controlled anarchy. The presence of chaotic states arouses the urge in her to impose structure and order. Allowing herself to be surprised by what she finds amid the jumble and in the corners of her studio is accordingly a vital source of inspiration for her abstract compositions. She often begins with small constructions, models or scaffolds she crafts out of paper; these are already a first step toward finding and regulating a system, to be adapted and elaborated later on in installations, drawings, and paintings. In Rink's most recent work, her earlier focus on abstract forms and lines is complemented by a growing interest in bodies and volumes, yielding a conjunction of nonrepresentational elements with stage-like situations. Also palpable is her keen interest in technically diverse experimental forms of expression: the artist's paintings and works on paper, in particular, combine linear construction with the principles of collage, painterly surfaces with erasures and elliptical passages that suggest the use of

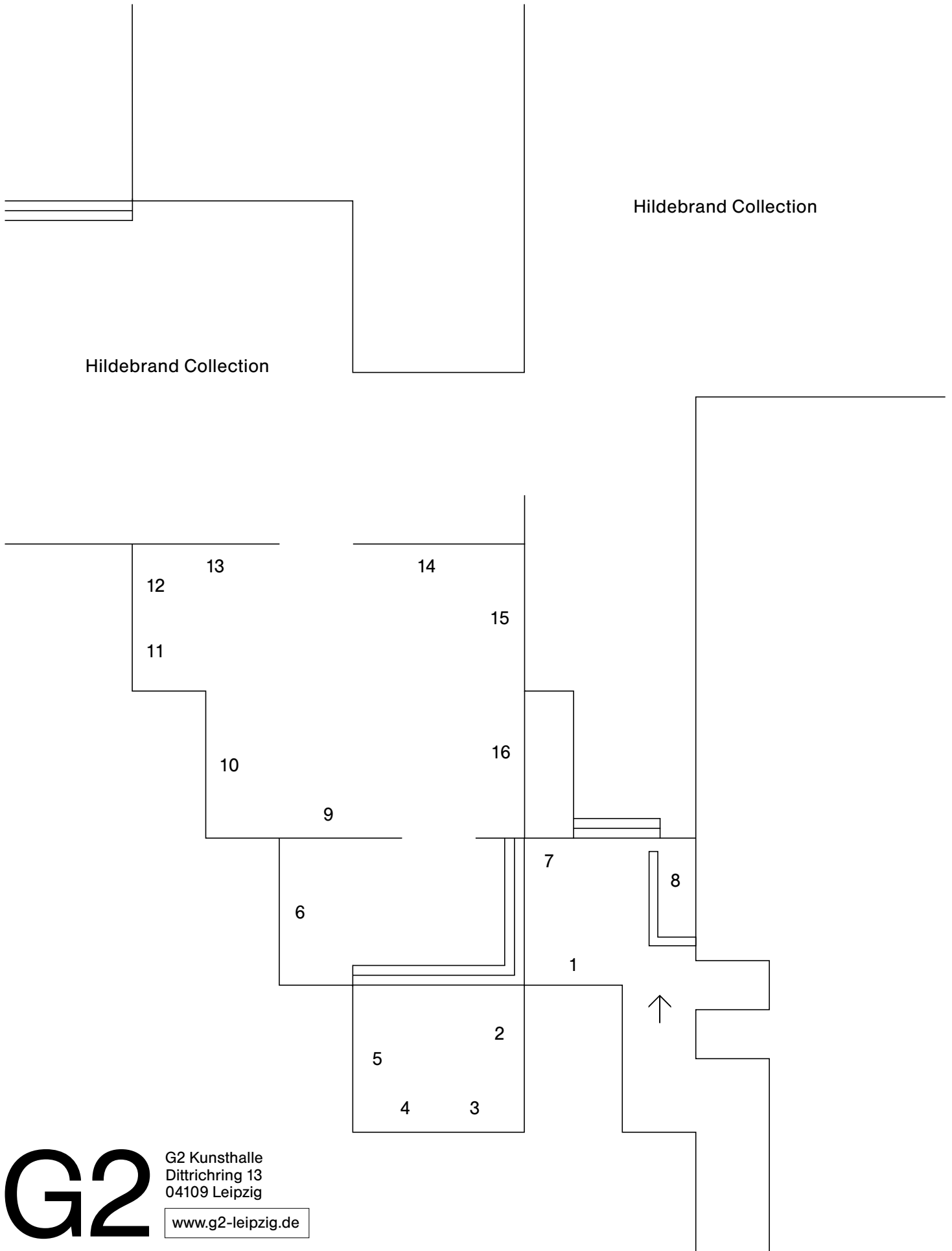
Photoshop. Chaos, in Rink's work, is woven into a tangled system that has its own intrinsic logic and clarity.

Although Rink's and Leciejewski's artistic practices could hardly be more different, they have been close friends for many years. The fact that they are in some ways polar opposites is a source of productive tensions that articulate themselves in their shared experimentation with space, time, perspective, and materiality.

Text: Anka Ziefer

Translation: Gerrit Jackson

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EDGAR LECIEJEWSKI

Edgar Leciejewski born 1977 in Berlin, lives and works in Leipzig and Ho Chi Minh City, Vietnam. From 2003 to 2011 he studied photography at the classes of Peter Piller, Christopher Muller and Tim Rautert at the Academy of Fine Arts Leipzig.

Awards & grants (selection):

2010 International Studio and Curatorial Program (New York), 2014 FIA Residency (Fogo Island, Canada), 2015 Noyo artist in residence (North York, Canada).

Solo shows (selection): 2018 Welt im Kopf (Kunsthalle Memmingen), 2017 Forum für Fotografie Köln, 2017 A Circle Full of Ecstasy (Künstlerhaus Bethanien, Berlin), 2016 Distant Past / Distant Future (Inman Gallery, Houston, USA).

Group shows (selection): 2018 Power to the People (Kunsthalle Schirn, Frankfurt am Main), 2017 Belonging to a Place (Scrap Metal Gallery, Toronto), Contact 2016 (Photography Festival, Toronto).

OSKAR RINK

Oskar Rink born 1980 in Leipzig, lives and works in Leipzig. Diploma in pattern making and illustration at the École Supérieure des Arts et techniques de la Mode in Munich (Germany), Master Degree at the Sotheby's Institute of Art / Contemporary Art Department (London, UK) Visiting student for four semester with Astrid Klein at the Academy of Fine Arts Leipzig.

Solo and group shows (selection):

2018 Nach dem Bild ist vor dem Bild (Kunstverein Zwickau), 2017 Unbekannte Größe (Circle Culture Gallery, Hamburg), 2017 Formation Sieben (Museum der bildenden Künste Leipzig), 2016 La Rosa Social Club (The Conversation, Berlin), 2016 Skateboards (Forum Kunst Rottweil), 2015 Radiate (Circle Culture Gallery, Berlin), 2015 Oskar Rink – Schichten (Circle Culture Gallery, Hamburg), 2015 Klasse Klein (Wienowski & Harbord, Berlin), 2012 The Museum of Curiosity (Black Rat Projects, London).

WORKS

1. Oskar Rink
BRÜCKE, 2018
Oil on canvas, 240 × 190 cm
2. Edgar Leciejewski
CAFFEE THEE TABAC #11
& #12, 2008, diptych, C-print on AluDibond, museum glass, wood
120 × 90 cm (each), Edition
1 a.p./2 + 1 a.p.
3. Oskar Rink
SCHABLONE, 2017
Fine art print on auf paper, 38 × 28 cm,
Edition 1/3
4. Oskar Rink
BÜRO, 2018
Oil, pencil on paper, 160 × 138 cm
5. Edgar Leciejewski
WAND 28.06.2008
(PERSPEKTIVE)
WAND 30.07.2008
(PERSPEKTIVE)
WAND 30.07.2008
(PORTRAIT)
Triptych, C-print on AluDibond,
museum glass, wood,
60 × 60 cm (each), Edition
1 a.p./5 + 1 a.p.
6. Oskar Rink
DADDY, 2016
Paper, cardboard, wood,
aluminium, acrylic and spray paint,
340 × 230 × 130 cm
7. Edgar Leciejewski
PORTRAIT V, 2008
C-print on AluDibond, museum
glass, wood, 115 × 82 cm,
Edition 5/5 + 1 a.p.
8. Edgar Leciejewski
WAND 01.07.2012
C-print on AluDibond, museum
glass, wood 88 × 113 cm,
Edition 1/5 + 2 a.p.
9. Edgar Leciejewski
WAND 25.03.2008
C-print on AluDibond,
museum glass, wood,
150 × 200 cm, Edition 4/5 + 1 a.p.
10. Oskar Rink
MONO, 2018
Oil on canvas, 240 × 190 cm
11. Edgar Leciejewski
SCHWARZENBERG #10, 2008
C-print on AluDibond, glass, wood,
180 × 145 cm, Edition 2/5 + 2 a.p.
12. Edgar Leciejewski
SCHWARZENBERG #17, 2008
C-print on AluDibond, glass, wood,
180 × 185 cm, Edition 2/5 + 2 a.p.
13. Oskar Rink
COVER, 2017
Fine art print on paper, 38 × 31 cm,
Edition 1/3

14. Edgar Leciejewski
WAND 08.09.2017
Collage, matt and glossy-coated
C-print on AluDibond, glass, wood,
180 × 348 cm, Edition 1/1 + 1 a.p.
15. Edgar Leciejewski
WAND 14.07.2011 (Koi)
C-print on AluDibond, museum glass,
wood, 96 × 78 cm, Edition 1/5 + 1 a.p.
16. Oskar Rink
ATELIER, 2018
Oil on canvas, 170 × 250 cm

All art works: courtesy the artists

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8 June – 23 Septembre 2018
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OPENING HOURS:
Wed 3 – 8 p.m.

SPECIAL OPENING HOURS:
Sat 23 + Sun 24 June 2 – 6 p.m.
Sat 30 June + Sun 1st July 2 – 6 p.m.
Sat 7 + Sun 8 July 2 – 6 p.m.

PUBLIC GUIDED TOURS:
German Thu – Sun 3 p.m. / Mon 11 a.m.
English Sun 4 p.m. / Mon 12 p.m.
Registration: www.g2-leipzig.de

ADMISSION FEE:
Regular 5 Euro
Reduced 3 Euro