

## BEAT ZODERER

„TRANSVERSE EXPRESSIONS“  
New Works

1 April – 7 May 2021

Opening: Thursday, 1 April 2021, from 12 noon to 6 p.m. in the presence of Beat Zoderer

The preoccupation with space is a central component in works by **BEAT ZODERER** (\*1955 Zurich). From a formal perspective his non-representational works subtly analyse graphic, painterly and three-dimensional qualities, and in an ironic and playful manner question systems of order. The reference to constructivism and minimal art is thereby visible and pervaded by it; his humorous, cheerful works introduce a human element into rigid minimalism.

Russian constructivism is an art movement that evolved around 1913/14 and is based on the exclusive use of simple geometric forms and the acknowledgement of modern technology. Alexander Rodchenko (1891-1956), co-founder of constructivism, analyses in his works, as does **BEAT ZODERER**, questions of the transition from the surface to space. The use of ‘poor’ materials not related to art is something that he and the Swiss artist have in common. In the only sculpture in the exhibition, *Zack No. 1*, varnished wood is used, which at first glance suggests aluminium. In preparation for the exhibition Toni Stooss writes, “the sparkling sculpture effectively brings to mind futuristic formulations.” The energized form of *Zack No. 1* and the vivid cherry red varnish bring this form of art to life.

Whereas until a few years ago **BEAT ZODERER** used collages and folds from all kinds of cut paper, wool threads, metal strips and parcel string, since 2019 he has resorted to the paintbrush and paints classically with acrylic paint, but on MDF board and not on canvas. The most recent *Four Zacks* and *Two Zacks* in our exhibition are reduced in colours and in form: narrow or broad coloured lines move without any recognisable order on a monochrome, black or white background. The overlapping of the individual strips of colour evokes spatiality. *Zackiges Tondo No. 1, 2021*, takes up the form of the tondo, popular in painting since the Renaissance (Raffael, *Madonna Alba*, Michelangelo *Tondo Doni*). The observer encounters an all-over work consisting of thirteen lines which meet at the mitre where they change colour. The sharp ends contradict the idea of the holistic form of the circle.

Two new series which were created in the past few months in the artist’s atelier near Zurich and which are shown here for the first time, are entitled *Trapezium* and *Intersection*. With the help of coloured trapezes (*Trapezium*) or their intersections (*Intersection*) on a monochrome background **BEAT ZODERER** explores their spatial impact. In particular in *Intersection-1* the perception shifts directly from the areal into the three-dimensional. The artist also presents his most recent series *Mono-Block* for the first time: it sparkles in the truest sense of the word by means of its refined piano varnish on milled PU foam. It is precisely there that the spatial impact succeeds most impressively: geometric forms and lines are released from the level surface and show the colourfulness of the underlying PU foam. Here we come full circle to the ‘poor’ materials of the sculptures of Alexander Rodchenko, constructivism and concrete art which was developed in Switzerland primarily by Max Bill.

Salzburg, March 2021

Katja Mittendorfer