

**PRESS RELEASE**

**Jürgen Partenheimer «The Archive»**

**Opening: Friday, June 13, 2014, 6 – 8pm**

**Exhibition: June 13 – August 16, 2014**

The year 2014 is a Jürgen Partenheimer-year: as a start, he received the «Audain Distinguished Residency Award» of the Emily Carr University of Art + Design, Vancouver, one of Canada's renowned art awards. Furthermore four prestigious institutions such as the Pinakothek der Moderne, Munich, the Deichtorhallen Hamburg/Sammlung Falckenberg, the Gemeentemuseum Den Haag, and the Contemporary Art Gallery, Vancouver show thematic solo exhibitions of the artist's work. We are delighted to be able to present an exclusive selection of works from the Pinakothek-exhibition at our Zurich gallery.

With his unique interpretation of abstraction for which he created the term «metaphysical realism», Jürgen Partenheimer (\*1947, Munich) is one of the seminal figures of contemporary art. His paintings, drawings, and sculptures unite a vocabulary of minimal forms with lyrical contents. Abstract elements at times allude to organic or architectural objects yet they invariably evade explicit definitions. Things remain uncertain, but at the same time the shapes and lines radiate an unpretentious and emblematic implicitness thus providing the viewer with a sense of the non-objective – the metaphysical. Partenheimer's oeuvre leaves room for imaginations and opens up individual spiritual spaces that can be discovered like vast landscapes in this year's various exhibition projects.

Our show unites works by the artist from the past five years, sharing the same title as that of the four museum exhibitions including the accompanying publication: «The Archive». «The Archive» though is not understood as a static accumulation of the past, neither it is meant to be purely physical. Instead Partenheimer points out that the archive is a «system of movement», comprised of «imagination and reality», that already includes «moments of a future past».

The artist's thoughts concerning the «Archive» are visualized in the eponymous painting of 2013: amorphous and angular elements, shapes of subtle contours and lushly painted planes are combined with a seemingly flexible equilibrium. The only object that is not explicitly connected to the others by a line – a seed- or plant-like structure – is also invisibly related to the rest

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of the very open composition that is grounded by a gray-blue shading at the lower edge of the canvas. Through the painting it becomes obvious that the «Archive» is a mutable construct of visibly and invisibly connecting lines.

Generally, a subtle but constant movement characterizes all of Jürgen Partenheimer's works. Lines dance across the picture plane as in «Lichtschwarm» (2013), or they nestle upwards between pulsating stars as in «Carme (Kairos)» (2013). Even «Renga I» (2012), a painting dominated by planes and strong colors, flows in the dialogue of the forms' outlines. The titles of the works are often derived from lyrics, mythology or philosophy of different cultures. Thus Partenheimer adds another dimension to the interplay of relations within the pictorial space.

The (in-)visible network of relations also spans the overall exhibition installation: the way that Partenheimer arranges his works gives evidence of an unmistakable sense of space and the objects therein. With ingenious combinations and sometimes surprising placements of his works, Partenheimer creates an exhibition that provides special experiences and possibilities for discoveries in several layers – just as an archive does.

*Deborah Keller*

Publication accompanying the exhibitions:  
«Jürgen Partenheimer: Das Archiv/The Archive», ed. Bayerische Staatsgemäldesammlungen, Berlin: Distanz Verlag, 2014.

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