Toby Ziegler
*The Desperate Ones*
9 July – 28 August 2022
Open Saturday and Sunday, 12pm-6pm

Opening:
2 and 3 July 2022, 11am-7pm

Sven-Åke Johansson
Performance: *Ballistik und Ballett*
Saturday, 2 July 2022, 4 pm

The Stiftung zur Förderung zeitgenössischer Kunst in Weidingen is very pleased to present *The Desperate Ones*, an exhibition of new and recent works by Toby Ziegler, as well as the performance *Ballistik und Ballett* by Sven-Åke Johansson.

In his artistic practices, painting and sculpture, Toby Ziegler has long been interested in the relation between an object, its image and the space in which it exists. The circulation of images, and in particular the reproduction of artworks, as well as the loss of information during their successive transmissions and transformations, is a subject at the heart of his work. His hybrid, process-oriented practice involves a wide range of sources reworked with both digital and manual tools, combining fast and slow processes into single works of art.

Ziegler’s paintings are prompted by already existent images. He makes digital 3D models of objects, figures and landscapes which are schematic way of outlining a form, which provides the base for something more intuitive. He has been working on this current series of works for some time, experimenting with new techniques as well as pictorial elements. The digital blueprints underlying his works had all but disappeared from view in the paintings. Following his experimentation over the course of the past few years, Ziegler discovered a new way of integrating this pictorial language with something more painterly and spontaneous. The computer-generated image provides a schematic foil and a template for a looser painterly gesture. It is a process of discovery which is not dissimilar to an improvised musical performance, following the well-rehearsed template of a melody.

This exhibition includes three paintings and a work on paper each stemming from the preparatory process of computer imaging, followed by gestural mark-making. In the case of the work on paper, sections of a geometric inkjet print have been removed with an electric orbital sander, creating luminous white marks which seemingly float in front of the picture plane, while actually being etched into its surface like a petroglyph. Ziegler prepares the canvas surface of his paintings by applying gesso and then feeding the base through an inkjet printer. This printed bottom layer of imagery describes a deep recession reminiscent of landscape, on which the painting is made to float, often hovering in front of the picture plane. On occasion both levels intersect, weave into each other and merge, creating a wholly new work emerging from these two varying processes.

Applied experimentation has long been a vital part of Sven–Åke Johansson’s work. In his music performance *Ballistik und Ballett*, Johansson uses the gravitational force of the Earth. It is decisive for the two parts of the piece; the impact of the projectile, in this case peas and the length of the self-acting circling of the cymbal discs.

Ballistics, ‘the study of thrown bodies’, describes the processes involving a body moving in a gravitational field and through a medium such as air. Ballet usually refers to classical artistic stage dance accompanied by music. Both elements in the performance, the cymbals as well as the peas, are dependent on their trajectory through the air to perform their dance. Here the composer and musician acts simply as the trigger for the resulting sounds.
Toby Ziegler was born in 1972 in London, where he also lives and works. Ziegler’s work has been the subject of solo exhibitions at renowned institutions such as the Museum of Old and New Art, Hobart, and Freud Museum, London (both 2018); The Hepworth Wakefield (2017); Q-park 3-9, Old Burlington Street, London (2012), Kiasma Museum of Contemporary Art, Helsinki (2012–2013); New Art Gallery, Walsall (2011); Zabludowicz Collection, London (2010); Yorkshire Sculpture Park, Wakefield (2007); and Chisenhale Gallery, London (2005). Toby Ziegler’s works are part of renowned collections such as Arts Council England, London; British Council, London; Tate, London; Museum of Old and New Art, Hobart; and the Zabludowicz Collection, London.

Sven-Åke Johansson was born in Mariestad, Sweden in 1943 and lives and works in Berlin. He is one of the most influential drummers of the German free jazz era of the 1960s and 1970s. From the 1980s onwards, Johansson pursued an artistic path as a music performer, operating largely independent of institutions and groups, increasingly in the circles of visual art and new music. His oeuvre includes more than fifty record releases, several music theatre pieces, radio plays, visual works and a lively touring life. In addition to his work as a musician and composer, he is a writer, poet and visual artist.

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