Invisible Spaces II

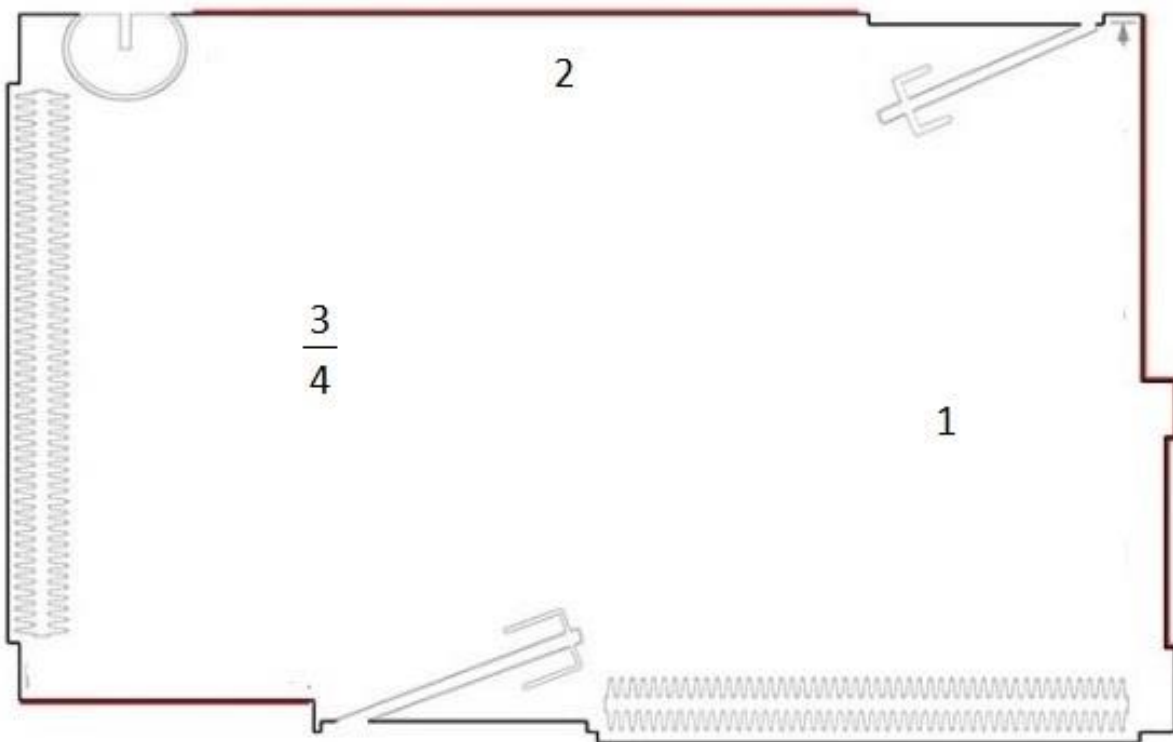**Amalia Valdés (Sculpture, CHL),**

Dennis Rudolph (Painting, AR (augmented reality)/ VR (virtual reality) GER),

Irina Gheorghe (Performance, ROU)

Location: Bar K Berlin Exhibitions

Duration: 22/06/2019 – 05/07/2019, Finissage & **Performance: 05/07/19**, 7pm

Curated by Daniela von Damaros

1 Amalia Valdés, Tribu (Tribe)

2019, Sculpture- Installation, Bronze/ Aluminium/ Ceramics, variable sizes

2-4 Dennis Rudolph, MSG -Series (Messengers of the AI)

2019, Oil on canvas/ VR sculptures through Ipad- App, 40 x 50 cm

> **2** MSG 11

> **3** MSG 10

> **4** MSG 8

5 Irina Gheorghe, Preliminary Remarks on the study of what is not there

2019, Performance, 30-40min, Date: **05/07/2019, 8pm**

The second part of the exhibition series *Invisible Spaces* is showing works of **Amalia Valdés, Dennis Rudolph and Irina Gheorghe**. Their works, speaking through most diverse media, stimulate our visual process for a perception of an augmented or another reality.

Paul Klee already aspired for understanding another reality, whose perception asks for going beyond the visual process of perception. His painting *Limits of the mind* (1927)[1] expresses the idea of an augmented seeing through an architectional construction in the image. As very much characteristic for his abstracted style he uses elements like the circle, square and triangle as a symbol for cosmic bodies, like the sun or the moon. These symbols mark another sphere, same time forming the final point of Klee's aspiration for an awareness about another reality. Figurs like levels, stairs and ladders, which are also indispensible within his style, paving the way to this celestial and immaterial world.

Amalia Valdés, born in Chile, forms sculptures and wallreliefs out of diverse materials, like used papers, the canvas itself, with paint, metals, ceramics and wood. All works follow up the same technique of being built through repetitions of the basic elements the artist uses. For Valdés wallpieces it is the triangle, for her sculpture installation *Tribu (2019)* the elements are moulds, indiviualized by their materiality (Bronze, Aluminium, Ceramics) and their combination together. It is a challenge for the viewers eye to uncover her working method and to fix the moment, where a structure is created and same time breaks up in its logic. This persistent tension during the process of perceiving her work, torn between the beauty and balance of the handcrafted material and the disharmonic gap of understanding, activates an imaginary power. This principle comply with the function of her works as symbols and totems in ancestral rites. At the end their beauty and therefore their material is less meaningful than as building a connection between the materialized and the spiritual world.

The interplay between absence and presence of material is also emphasized by the ***MSG- series (Messengers of the AI, 2019)* by Dennis Rudolph**. Therefore he paints portaits of figures in the virtual space forming them as 3D-sculptures and finally transfer them to the traditional media of oil paint on canvas in the real space. These canvas paintings are marked through their amorph and fleshy facial contours by their virtual model, preserving and visualising the process of formation and dissolution of the painting, the figure, the material itself. Besides the existence within the virtual world, the portraits remain invisible until we use the technical equipment of an App on Ipad for an extended seeing process, to perceive this parallel virtual reality.

Irina Gheorghe, born in Rumania, connects with her performance *Preliminary Remarks on the study of what is not there (2019)* the idea of the existence of parallel realities. Based on her scientistic research about the definition of reality in science, philosophy and art, she leads the audience by her voice and her body movement through the space, as an experience, which activates our imaginary power, and therefore extend our seeing process for the existence of other and parallel, probably invisible immaterial realities, like spaces of memories.

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[1] Paul Klee, Konstruktion des Geheimnisses, 2018, Ausstellungskatalog, Pinakothek der Moderne München.