

Weight of Illumination
Villa Anna

September 15, 2024 – September 29, 2024

During LCDF: daily 2pm - 6pm
Opening hours: Fridays-Sundays: 2pm - 6pm and upon
appointment

"Weight of Illumination" delves into the nuanced balance between lightness and weight, light and shadow by presenting 50 works by 24 artists—Kesang Lamdark, Yves Scherer, Kerim Seiler, Arjan Van Helmond, Melli Ink, Björn Dahlem, David Ostrovski, Michael Sailstorfer, Nick Mauss, Cristian Andersen, Cerith Wyn Evans, William Hunt, Erwin Wurm, Dieter Meier, Florian Graf, Alicja Kwade, Anna Fasshauer, Jakob Mattner, Johannes Kahrs, Monica Bonvicini, Jonas Lipps, Anna Blessmann & Peter Saville and Jugoslav Mitevski. Set within Villa Anna's Art Nouveau architecture and curated vintage furniture, the exhibition contrasts the ephemeral with the substantial, illuminating the duality of light as both a visual and conceptual force.

The light journey begins with **Kerim Seiler's** Pneuma, a site specific sculpture that inhabits the spaces between nature, the body, and built environments. Its forms, reminiscent of rooftops, mountain peaks, and half-constructed palaces, tell a story of displacement and transition, drawing inspiration from a South African journey. The structure, a fusion of neon signage and cubist tent forms, embodies a dialogue between the handmade and the monumental, emphasizing gaps rather than bridging them.

Michael Sailstorfer's Ofen challenges traditional notions of sculpture through transformation. Here, a Vespa, symbolizing the dolce vita, is reimagined as an oven with a lit fire, subverting its original identity.

As you move through the house, the interplay of mirrors, glass, and refracted light creates a dynamic environment. **Björn Dahlem's** lunar-like object floats above, while **Kesang Lamdark's** intricately punctured mirrors, illuminated by LED backdrops, pull you into a vortex of materiality. **Yves Scherer's** sculpture, with its uncanny resemblance to a Frankenstein-like figure, reveals the face and body of Emma Watson, cradled in a crate like a Renaissance Venus.

Melli Ink's glass flora merges her signature mushrooms with her latest creations of Alpine Herbage, playing with light and the dualities of poison and healing, almost as a trompe l'oeil within the villa's niches.

In the main salon, **Michael Sailstorfer's** rocket-launching tree defies gravity, a theme further explored on the first floor with works by **Dieter Meier** and **Florian Graf**. Meier's suspended jumps echo the conceptual art of the 1970s, while Graf's surreal flying objects add a touch of whimsy. **David Ostrovski's** white canvas offers a meditation on existential lightness, inviting contemplation in its purest form with a light blue stroke.

Cristian Andersen's brass light fixtures echo through the staircase, reminiscent of the original wall lamps that once adorned the house, yet each possesses a distinct identity. On the piano nobile of the first floor, lightness is explored through the primal element of fire. **Michael Sailstorfer's** series of burning cabins resonates with **William Hunt's** martyred figure of a burned man, while at the center, **Erwin Wurm** introduces an unexpected surreal twist with his melted sculpture of a Mies van der Rohe tower.

In another dimly lit room, the play of chiaroscuro comes to life through works by **Alicja Kwade**, **Jakob Mattner**, **Johannes Kahrs**, and a knotted light sculpture by **Anna Fasshauer**, embodying the idea that without shadow, there is no light. Jakob Mattner's piece is a striking example of photogravure, where a copper plate is grained, coated with a light-sensitive gelatin tissue exposed to a film positive, and then etched, producing an intaglio plate capable of capturing the intricate continuous tones of a photograph. In contrast, **Monica Bonvicini's** stark, neon lights in the bathroom create a clinical brightness, stripping away any sense of intimacy.

The top floor presents three rooms filled with estranged environments. One room features torn wallpapers and a large glass octopus by **Melli Ink**, suspended from the ceiling and reminiscent of Venetian chandeliers—yet it seems to have caused havoc by tearing down the wallpaper. **Melli Ink** explores the concept of a chandelier in her monumental sculpture of polished glass beads, reminiscent of eggs, inviting visitors to step outside the Villa and into the glasshouse for a closer look. Berlin-based artist **Jonas Lipps** offers light works on paper that create captivating visual worlds through watercolors and drawings, blending caricature, dreams, and childhood themes. His works trace the absurdity and meaning of everyday life, with depictions of witches, officials, and donkeys alongside urban observations.

In the adjacent room, a sculpture by **Anna Blessmann and Peter Saville** resembles a sleeping animal, but upon closer inspection, it lacks discernible features. However, the piece is interactive—you can wrap it around your neck, pet it, and connect with it as if it were a real pet. The theme of heaviness is conveyed through **Jugoslav Mitevski's** wall pieces, which are marked by the solid materiality of concrete. Together with the Blessmann/Saville sculpture, these works create a surreal environment.

The third room offers a more theatrical setting, where **Cristian Andersen's** "Chandelier," with its striking shadow play and delicate balance, engages in a dialogue with **Florian Graf's** intimate photograph of light and shadows.

In "Weight of Illumination," light and shadow dance through Villa Anna's historic spaces, creating a complex interplay between the ethereal and the concrete. Each artwork, whether challenging the limits of materiality or reimagining the spaces they inhabit, invites viewers to explore the dual nature of light—its ability to both reveal and obscure, to lighten and to bear weight. The exhibition ultimately invites reflection on how light shapes our perception of the world, both physically and metaphorically.

For more information please contact Petra Tomljanovic at info@grieder-contemporary.com