

Christoph Wedding

Invisible Black

September 8-29, 2007

This new form of abstraction does not originate in elevation to transcendence and sublimation, but in a reworking of the pictorial principle of abstract painting, in “drawing a line that travels far, that rushes forward or recedes, that vanishes and cuts short, that breaks up there, that breaks abruptly”.

On a plain, or sometimes a graded background, Christoph Wedding draws unwavering curved lines in a thin, slightly transparent layer. These lines may all flow in the same direction, rather like blades of grass blowing in the wind. The lines may also be more organic curves and circles that intermingle, or masses of superimposed brushstrokes made with thicker paint that form a “shapeless” magma. This esthetic form is counterbalanced, like Sven-Ole Frahm’s works, the use of the straight line of the edge of the frame which cuts short the curving brushstrokes, or by the use of broad curved brushstrokes that end abruptly on a straight line, leaving the curve ending in a sharp point. These curves that end abruptly have literally disappeared, since they were created with a gesture and a line that continued onto another support which has been removed. One could say that Christoph Wedding works by removal.

Christoph Wedding has returned to some fundamental principles of abstract painting in order to better reinvent it.

Christoph Wedding has this year been awarded the Stiftung Kunstfonds grant. He had a one-man-show at the Konsortium in Düsseldorf in 2006. His works are shown regularly at Art Basel, Art Basel Miami, Frieze, Armory Show and Art Cologne.