

# CONTEXT

Pier 94 new york

MAY 3-8 | 2016  
VIP PREVIEW MAY 3

The CONTEXT NEW YORK | Pier 94  
711 12th Ave | New York, NY 10019

**GENERAL ADMISSION:**

Tuesday, May 3 | 5 - 8 pm  
Wednesday - Saturday, May 4-7 | 12 pm - 8 pm  
Sunday, May 8 | 12 pm - 6 pm

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**Artists:**

**Dietmar Brix** – Paintings

**Marion Eichmann** – Papercuts

**Detlef Waschkau** – Wooden Reliefs

**PUBLIC SPACE:** Herbert Mehler – Corten Steel

**[BOOTH  
# C 46]**

**TAMMEN &  
PARTNER GALERIE**



Dietmar Brix „Surprise“, 2015, oil on canvas, 120 x 180 cm

**Dietmar Brix**

» ... Brix slams plenty of paint onto the stretcher-frame square. He externalizes his innermost being. Bulges and insular formations cause the gaze to trip up as it feels its way across the canvas. One thing vies for space with another. Brix spontaneously uses his hands, he streaks and circles around the painterly substance with a kneading hand and an examining eye, and spurs on the pictorial creation with his painter's hand. The painting has just one

goal then: the realization of its material diversity. A wide-angle view of the world causes the paint to whirl. The sculptural zones of existence created in this way elude conformity. Our imagination determines whether the paint is a border river between facticities or a damp illustrative fog.«

*Christoph Tannert, Director Künstlerhaus Bethanien, Berlin*

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**Marion Eichmann** „Don't block the box", 2016  
Collage, papercut, indian ink, 185 x 150 cm

#### Marion Eichmann

»Eichmann's art is characterised by this way of carrying the viewer along: a torrent like a polyphonic structure of interwoven voices, a boundless need to communicate on the verge of a nervous breakdown. Her way of focusing on the present creates a specific aesthetic, another form of recognition, in which familiar everyday objects are translated into surface and space and spread out to reveal new graphic and painterly object- and installation-based centres of power.«

*Christoph Tannert, Director Künstlerhaus Bethanien, Berlin*

#### Herbert Mehler Steel and colour in unique symbiosis

»... Herbert Mehler's sculptures, identical from every viewing perspective, possess an extraordinary aesthetic. The only possible additive and symmetrical arrangements of fluted strips, always the same size, around a mostly vertical core, form a space and a plasticity all of their own. Herein lies their modernity.«

*Dr. Hansdieter Erbsmehl*

With the new colour version of his steel sculptures, Herbert Mehler somehow comes full circle in his artistic engagements between painting and sculpture. His sensitivity to and deft handling of colour truly radiate from these new works. Unique mirrorings and spectral reflections expand the plasticity of his works. The result is a space defined by steel and colour, in unique artistic and technical precision.

**Herbert Mehler** WV 869 / 321 C 6  
»asparago«, 2015, 175 x 72 x 72 cm, Corten Steel



**Detlef Waschkau** „Nelson Tower, New York" (extract), 2016  
pigment on copperplate cardboard, 70 x 46,5 cm

**Detlef Waschkau** »He can paint with a chisel and carve with a paintbrush: Detlef Waschkau has transformed the relief, since ancient times a form of art lying between sculpture and painting, into a contemporary visual language. Waschkau uses stratified poplar wood to create works that emanate a coherent inconsistency: The angularity of the splintered wood encounters the delicacy of the colouration. The spontaneity of the colour gradient contrasts with the precise planning of the picture structure. Compact surfaces are pierced by graphic ease. The abstract nature of the individual collaged picture segments ultimately gives rise to the tangible – the figurative motif.«

*Dr. Ralf Burmeister, Museum Berlinische Galerie*