

# ANDREAS BINDER GALLERY

PRESSRELEASE

## LUZIA SIMONS | STOCKAGE

*Opening: November 12 – 14, 2020*

*Exhibition: November 13, 2020 – January 30, 2021*

*Stockage* is the first solo exhibition by the artist Luzia Simons at Andreas Binder Gallery. The title of the exhibition (engl.: *storage*) already clarifies, that her large-format floral still lifes are not simply a tribute to paintings of the baroque. Rather, the artist, who came from Brazil to Europe at the age of 23, here deals with central questions of identity as a socio-cultural construction and a global awareness regarding cultural differences behind the aesthetic surface of her works.

Between photography and painting, the obvious and cultural codes or patterns, the image it self and as a metaphor, she developed her own recording technique from 1995 onwards - the "scannogram", where flowers and plants are scanned directly.

The peculiarity of this procedure is, that the gaze on the motif - unlike in photography - does not require a central point of view. Instead, the act of reproducing the visible takes place in a direct manner.

Once invented to digitalize documents, the scanner has neither lens nor focus. He only knows the juxtaposition, in which proximity means that everything superficial is equally bright and detailed and everything that goes deeper is lost in the dark without perspective.

Objectively and unadorned, the scanner builds the image pixel by pixel, whereby - beside ideal forms of blossoming beauty - defects, disturbances and the incipient inexorable decay become visible.

The natural development of the flower becomes a symbol for the increasing globalization and all resulting questions about intercultural identity.

Originally from the Orient, the tulip was once weighed in gold and thus developed into a status symbol. It was brought to Europe, modified by breeding in the Netherlands and finally returned to its old home in new variations. The iconography of the flower as an artistic position, that combines photographic hyperrealism and metaphorical intent becomes a symbol for cultural migration, intercultural exchange and the related creeping change in aesthetic meaning in the mirror of a global economy.

Furthermore, the exhibition shows works from the series *Lustgarten*, which has been shown only once before in Europe, as well as a new tapestry.

*Luzia Simons (\* 1953 in Brazil) lives and works in Berlin. She graduated in Fine Arts at the Sorbonne University in Paris in 1986.*

*National and international exhibitions since 1998 (selection): me Collectors Room, Stiftung Olbricht, Berlin, Germany / MOCAK, Kraków, Poland / AMC Art & Mind Center, Nagoya, Japan / Biennale De Mains De Maitres, Luxemburg / Oscar Niemeyer Museum, Curitiba, Brazil / Museu de Arte Moderna de São Paulo, Brazil / Museen Dahlem, Berlin, Germany / Kunsthalle Emden, Germany / Tokyo Art Museum, Japan / Martin-Gropius-Bau, Berlin, Germany / Sanya Museum of Contemporary Art, Sanya, China / Archives Nationales de Paris, France, etc.*