

PRESS RELEASE

JAN DAVIDOFF

Open Waters

Opening: Wednesday, November 24, 2021

Duration of the exhibition: November 24, 2021 - February 05, 2022

Under the title Open Waters, the Andreas Binder gallery is showing works by the artist Jan Davidoff for the fourth time now.

Also in 2021 we find his characteristic pictorial theme in Davidoff's works - the examination of nature as the essence of everything past and future. Sometimes captured in the microcosm of a still life, sometimes reproduced in the infinity of the landscape: there is always something deeper hidden behind the supposedly reduced choice of motifs.

And so the "open waters" in the exhibition are a reflection of the pandemic-related restrictions. The central motif of the Ammersee serves as a symbol for the longing for distance and vastness. Like a romantic artist, Davidoff strolls through his immediate surroundings and while finding something dreamlike and mystical in the familiar, he is at the same time looking for the strange and loneliness.

The recurring motif of the house is also looked at closer in this tension: as a symbol of human life as the main backdrop of everyday life over the past one and half years, there is something mysterious, at times eerie, about Davidoff's work. The uncertainty about what is hidden behind the door or what is going on behind the window conveys the collective feeling of a time when the unknown has become an integral part of everyday life.

Davidoff remains true to his style and his artistic approach in which he uses photographs as a template for large-format canvas works. Although the choice of colors is decreased, the interplay between the choice of background and motif is becoming increasingly important. While the canvas itself suggests materiality and complexity through the application of various layers of material and color - including marble powder, pure color pigments, ground glass, mica and synthetic resin - the actual depth of the work only arises through the transfer of the figurative, almost woodcut-like motif onto the surface and the resulting crack. In one of Davidoff's newer techniques the motifs are transferred to cardboard through traces of fire from a laser, for example, and then coated with synthetic resin.

The merging of figuration and abstraction reflects the only supposed contrast between the here and there and once again makes clear that life can only be lived in the now. Even if the longing for the other is inherent in Davidoff's works, they still have the power of the moment which is independent from time and place. The depiction of barren tree landscapes or the deserted lake is therefore by no means to be understood as an illustration of apocalyptic scenarios. Rather, by playing with light and shadow, the works embody the potential of every person, every time and place - to shine in the everlasting flow of life.

Jan Davidoff (1976 in Norden) completed his painting studies with Prof. Günther Förg at the Academy of Fine Arts in Munich in 2009. Study trips then took him to China, India, Southeast Asia, and America. His works have been presented in numerous national and international exhibitions (including TS Art Projects Berlin, Museum Villa Stuck Munich). In addition to various art prizes (2014 Art Award Kreis Offenbach), Davidoff most recently worked on a studio grant from the ESKFF Eileen Kaminsky Foundation in New York.*

Today Jan Davidoff lives and works in Munich and Schondorf am Ammersee.