

Lukas Quietzsch  
*Groß und Klein*  
22 Jan–6 Mar 2022

Lukas Quietzsch works primarily in the medium of painting. The works featured in the exhibition *Groß und Klein* (Big and Small) were created in his home studio during the past two years. The coexistence and pervasion of artistic, domestic, and parental tasks emerge as a core subject, behind which lies the question of how to artistically deal with personality patterns that are reflected in individual values and behaviour.

Can rigid patterns be softened or hybridised? Large and small—measuring, scaling, quantifying. Or how can we explain the world to our children?

Quietzsch examines painting's visual codes and contingencies through a kind of emphatic analysis, in which dualistic mental structures—such as affirmation and negation, singularity and uniformity, authenticity and staging—are dissolved in colour spaces that offer multiple perspectives.

The gouache paint is repeatedly washed away during the painting process, leaving behind a dreamlike shimmer of colour. The paintings slowly unfold their spaces of resonance, which are permeated by tipping points and interruptions. There is a sense of associative temporalities and emerging possibilities when a motif starts to be discerned. But in the very next second, what we thought we saw eludes us and is up for question again.

## Exhibition Hall

Brief, mechanical clicking noises punctuate the exhibition *Groß und Klein*. Gradually, the repetitive beats shift and reveal other rhythmic structures. Even when the soundscape fades into the background at some point, it still remains present as a monotone noise.

Lukas Quietzsch has developed this new series of paintings especially for the exhibition at the Kunstverein. Through similar formats, their execution in gouache, a consistent colour scheme, formal entanglements, similar pictorial operations and complementary painting pairs, the works have been arranged to interact in the exhibition without, however, following a single, overarching experimental set-up or idea. Like tracks on an album, each painting also works on its own.

On the majority of the canvases, a subject becomes condensed in the centre of the painting, embedded in an overarching network of iterating patterns, which, potentially extendable, surge beyond the edges of the work. Like a mosaic, pictorial spaces are broken up into colour squares, within which further colour fields become visible. The sharp outlines make some of the motifs seem like they've been pressed through a mould, die-cut, or cut out with pinking scissors. They could be the result of a process that was subject to specific, insurmountable limitations or a mechanism that shapes and standardises everything according to its laws.

The brown and orange loops in the painting *cute (but brutal)* (2021), for example, are based on a sketch that Quietzsch has blown up onto the canvas in such a way that the lines are rendered as a chain or cluster of differently coloured squares. The spontaneous, unconscious drawing, which often serves as the immediate expression or trace of the authentic artistic subject, seems as though it developed out of a mechanical transfer process determined by external parameters—an impression to which the

painterly treatment of the colour squares, with their blurring and discrepancies, ultimately refuses to conform.

In a process of recurring assertion and retraction, Quietzsch adds layers of gouache only to subsequently wash them away—a procedure that both discloses and obscures. As a result, gestures and colour traces from different moments in time overlap, blend with the painting's background and shimmer from beneath translucent surfaces. The pictorial events thus seem to have been placed at a distance, as if they were lying behind a hazy veil or materialising only tentatively.

Operations of scaling up and down, zooming in and out, may be at the root of some of the motifs, although micro and macro perspectives can sometimes be shifted within a single image. Some pictures seem to reflect an overarching perspective, aspects of a presumed overview—of a landscape, architecture, or skyline, for example. Conversely, we find depictions that recall microscopic images of organisms, cells, or circuits. Looser biomorphic forms contrast with grids and geometric structures, whose loose execution, however, undermines their implied strictness. Relationships between what is placed at the front and the back or between figure and ground also persist in a liminal state, occasionally tilting in one direction or the other. Spatial bodies or spaces that unfurl a sense of depth sink back into the flat canvas. Seams running across the canvases emphasise the material quality of the pictorial support, sometimes underscoring the subject's concentration in the centre of the picture, or elsewhere dividing the pictorial surface into a pattern resembling a patchwork or staircase.

What is the background against which something appears? What is pictorial support and what is depiction? What is being represented and what is doing the representation? Attempts to answer these questions are continuously sabotaged in Quietzsch's paintings. A shimmering ensues;

it is as if different reality filters were superimposed, which occasionally reinforce each other, then cancel each other out, or come into conflict. Often only a partially stable state is achieved in which changing patterns, formations, and spaces emerge, overlap, and disintegrate.

Quietzsch designates two smaller vertical works as the key paintings for the series or its starting point: one includes visual fragments from magazines and comic books for girls of primary school age (*cute but adult*, 2021) and the other drawings by Quietzsch's daughter, which she had discarded or thrown away (*Zeichnungen von Edie ausgeschnitten und aufgeklebt*, 2021).

The magazine cut-outs with sharp outlines merge into a mosaic of colour fields. Much like the result of instructions in a handicraft manual, a house is assembled in the centre of the painting. A colourful arsenal of figures flashes through its disarray: princesses and Disney heroines like Cinderella, Esmeralda, Anna, and Elsa, anthropomorphic animals like the dogs in PAW Patrol, horses by Filly, Bambi, and the 101 Dalmatians, Barbie and Ken, of course, as well as butterflies, birds, horses, and many others. Small tests such as drawings exercises, riddles, and arithmetic problems are interspersed. In this cacophony of different children's merchandise worlds, the ideological undertones are unmistakable: from gender representations and sexualised bodies, the family ideal, entrepreneurial challenges and successes, to promises of unlimited disposability, consumption, freedom, and happiness. It is a saccharine pictorial universe; tailored to a young target group, it seems unaware of anything beyond the machinery of capitalist value extraction—'cute but brutal.'

It would be easy to see the children's drawings on white canvas at the end wall as a kind of antithesis, to understand them as an expression of innocence and naivety in contrast to the strategically designed magazine pictures. But it is possible that this dualism of authenticity and simulation

merely describes two sides of the same ideological coin. It would not do justice to the concrete articulations and pictorial ideas, the representational patterns and deviations, the translations, attempts, and rejections that can be found in the children's drawings.

Alongside the magazine pictures, the children's drawings provide the most evident pictorial anchors, alluding to the context in which the series in this exhibition was created. Quietzsch painted these pictures at home, while doing housework and living with his daughter. Questions regarding personal characteristics that are reproduced in values and behavioural patterns, as well as decisions about how to relate one thing to something else, may apply to parenting and raising children just as much as the processes involved in creating and looking at pictures.

### First Floor Gallery

Five slide projectors are evenly spaced across the gallery on the first floor. Every second, each projector casts a series of 74 black-and-white photographs onto the wall. From left to right, the projected image becomes smaller, while the photo sequences reflect increasingly greater distances. Each series documents a sequence in which the camera was gradually moved and also rotated around its own axis. The first series shows a toy house from the Playmobil® thematic world 'Nostalgia 1900'. This is followed by a walk on a stairway in Berlin. Then the camera moves through a corridor at the Academy of Fine Arts in Nuremberg, where Quietzsch works as an artistic assistant. Next to that, we follow a walk along the shelves of a Rewe supermarket and finish up with a view of Berlin's city centre from the Television Tower.

They are excerpts of routines and processes, architectures and infrastructures in which everyday experience patterns are embedded, which define them as much as changing perspectives, medial overwriting, and projections. Which patterns can be identified? How are they reproduced? How can they be obscured, transgressed, or hybridised? And don't such deviations—underneath, behind, beside, in between—always end up happening anyway?

Lukas Quietzsch (b. 1985, Lichtenstein, DE) living in Berlin, DE.

Solo (SE) and group exhibitions (GE) (selection): *The Downer*, Berlin, 2021 (GE); *my thoughts are a combination of sex and the (deep) desire to kill myself*, Schiefe Zähne, Berlin, 2020 (SE); *Tokyo Detroit Berlin*, TOKAS, Tokyo, 2020 (GE); *Leibliches Hören und sein Knecht*, together with Philipp Simon, kunstbunker – forum für zeitgenössische kunst e.V., Nürnberg, 2019 (SE); *Buffet der guten Zwecke*, together with Philipp Simon, in the context of *Site Visit*, Kunstverein Freiburg, Freiburg, 2017 (GE); *Makel und Schimpf*, Schiefe Zähne, Berlin, 2017 (SE).

1  
o.T., 2021  
Gouache on canvas  
200×230 cm

2  
o.T., 2020  
Gouache on canvas  
200×220 cm

3  
o.T., 2020  
Gouache on canvas  
200×230 cm

4  
o.T., 2021  
Gouache on canvas  
200×225 cm

5  
*LukasSchlafTraumSchrei*, 2021  
Gouache on canvas  
215×174,5 cm

6  
*Zeichnungen von Edie aus-  
geschnitten und aufgeklebt*, 2021  
Gouache on canvas  
150×100 cm

7  
o.T., 2021  
Gouache on canvas  
200×230 cm

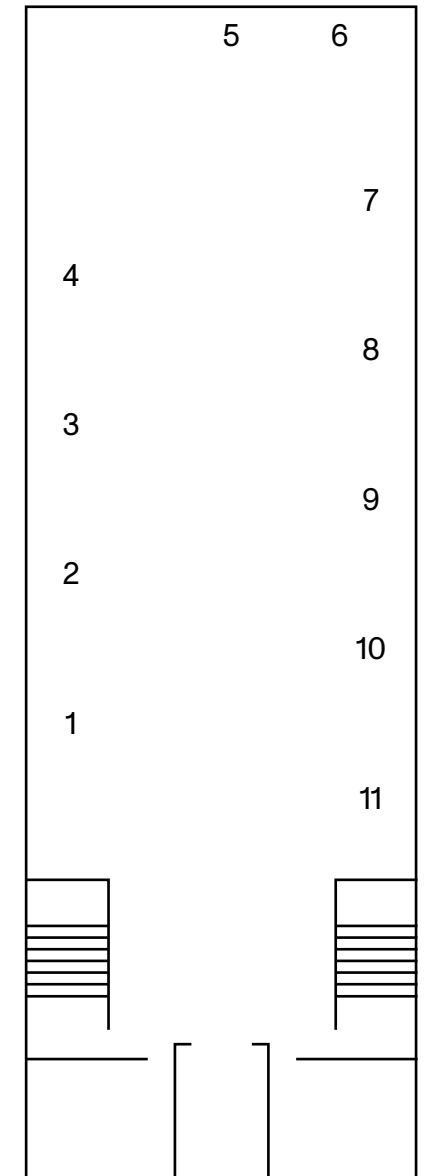
8  
*cute (but brutal)*, 2021  
Gouache on canvas  
200×225 cm

9  
*die nicht integrierten  
Persönlichkeitsanteile meiner  
Eltern (diesen meine Ängste  
hinzugefügt und die  
Gedankengänge angepasst)*,  
2022  
Gouache on canvas  
200×230 cm

10  
*cute (but adult)*, 2021  
Gouache and collage on canvas  
154,5×119,5 cm

11  
*destroyer*, 2021  
Gouache on canvas  
200×230 cm

## Exhibition Hall



12

*74 Bilder aus einer Bewegung (1),*  
2021

Slide projector, 74 black-and-white  
photographs

Dimensions variable

13

*74 Bilder aus einer Bewegung (2),*  
2021

Slide projector, 74 black-and-white  
photographs

Dimensions variable

14

*74 Bilder aus einer Bewegung (3),*  
2021

Slide projector, 74 black-and-white  
photographs

Dimensions variable

15

*74 Bilder aus einer Bewegung (4),*  
2021

Slide projector, 74 black-and-white  
photographs

Dimensions variable

16

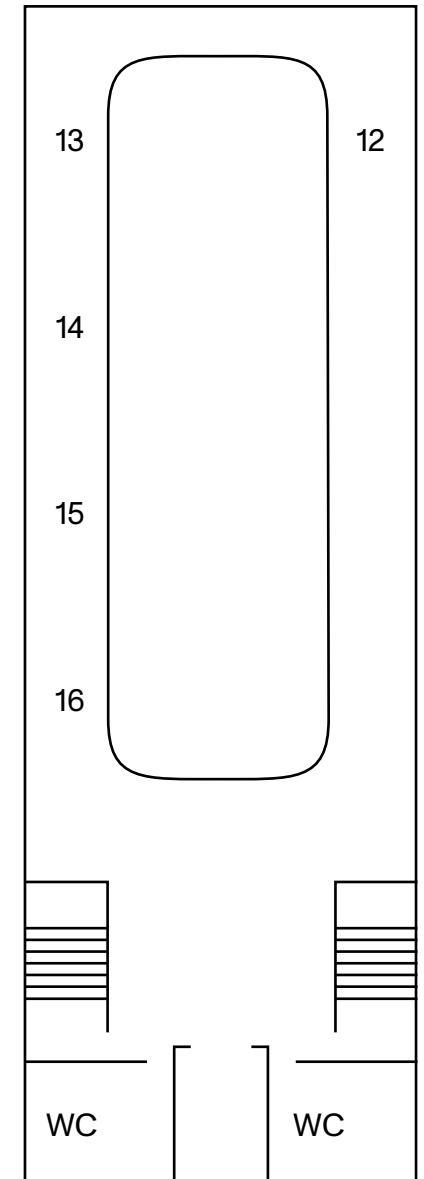
*74 Bilder aus einer Bewegung (5),*  
2021

Slide projector, 74 black-and-white  
photographs

Dimensions variable

1–16: Courtesy the artist and  
Schiefe Zähne, Berlin

## First Floor Gallery



## Programme

Thu, 10 Feb 2022, 7 pm  
Curator's Tour with Heinrich Dietz

Thu, 24 Feb 2022, 7 pm  
Guided Tour with Theresa Rößler

Sat, 5 Mar 2022, 3 pm  
Exhibition Tour with Gloria Hasnay  
and Heinrich Dietz

## Opening Hours

Tue–Sun, 12 am–6 pm  
Thu, 12 am–8 pm  
Mon closed

Entrance: 2€ / 1.50€  
Thursdays free  
Members free

Visit

The current Corona ordinance of  
Baden-Württemberg applies to  
exhibition visits and participation in  
events.

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