

PRESS INFORMATION COLOGNE AND BONN

BENJAMIN BADOCK

...YELLOW AND BLUE, THAT'S FOR YOU



Benjamin Badock, Stacks – Schachtelhalm (*Horsetail*), 2017,
Relief print/ monotype on Somerset paper, 153 x 110 cm, Unique

COLOGNE GALLERY

6/22 – 8/4/2018

OPENING

FRIDAY, JUNE 22 2018, 6 pm

GALLERY AT BURG LEDE BONN

6/24 – 8/4/2018

OPENING AND ARTIST TALK

SUNDAY JUNE 24, 2018, 12 pm

**Benjamin Badock in conversation with Holger Kube Ventura
in our gallery space at Burg Lede in Bonn. Dr. Kube Ventura
is an art historian, cultural manager and currently head of the
department of Concrete Art at the Museum of Art in
Reutlingen.**

We would appreciate an announcement and/or coverage of the exhibition. In case of publication we kindly ask for a copy or reference/link to a digital feature.

With best regards,
Bettina Haiss.

Benjamin Badock's repertoire of motifs, which in the current exhibition unfolds on large format prints and gouaches, consists of diverse formal elements derived from multiple contexts. They are based on casual observations of the artist's immediate surroundings, appearing as urban quotes, stylized excerpts from the cityscape, fleeting sketches and compact typographic notations.

Fragments of a day-to-day culture are dissociated from a formal and functional framework and transferred into abstraction. Former references to objects from a material world recede behind a free interpretation. Comparable with a set of simple forms in a building set that are joined to yield complex, imaginative structures, Badock's creations are the outcome of an ingenuous combination of single, reduced elements. Whereas the featured prints reveal the regularity of a systematically applied pattern, the gouaches appear as playful, colorful improvisations.

For more than 10 years Badock has been imbuing traditional printing techniques with an innovative and experimental approach. He does not seek to just multiply or reproduce an image, but rather to fully explore the painterly potential involved in the process. In the succession of printing steps superimpositions of color emerge, while slight deviations from a mechanical precision result in a displacement of the design and a gradual transition of hues. Badock also engages in the use of unconventional materials. Leftovers from textile production mark the starting point of his recent works, whose overall ornamental conception can be traced back to the even distribution of pieces of fabric like a careful arrangement of templates.

During a scholarship in Vietnam in 2014, Badock visited production sites of international textile companies. The simultaneity of order and chaos encountered in the sweatshops of Hanoi left a lasting impression on the artist. Whereas the coveted products of a global industry are carefully stacked on one side, the discarded remnants are left lying on a heap on the side of the street. These worthless fabric shreds are now used by Badock in the printing process. He recovers and recycles scraps, which emerge as negative forms when the pieces that comprise a garment are being cut out. Only a very fine line, that is to say, a cut, separates a positive from a negative shape, or, accordingly, a valuable piece from its by-product. Here, the distinction between a high-gloss product and a waste item also touches on the gap between luxury and poverty, bringing into question different notions of what is valuable. Badock's visual examination of these found shapes dissolves such distinctions, leveling items of greater and less worth. Comparable to a picture puzzle, shapes are organised in an alternating, non-hierarchical way, so that a vivid interplay of pictorial parts ensues, causing certain shapes to become foregrounded and others to retreat to the back. Badock's adept deployment of vibrant color contrasts and complementary segments induces a dynamic effect, in which the image becomes ambiguous and, in the face of an aesthetic redefinition, former criteria of valuation are rendered invalid.

BENJAMIN BADOCK was born 1974 in Chemnitz (former Karl-Marx-City). He began studying Architecture at the Brandenburgische Technische Universität in Cottbus, before dedicating himself to Fine Arts at the Hochschule für Bildende Künste in Braunschweig from 2001 until 2009, which he concluded as a master student of Olaf Christopher Jenssen. Badock received numerous prizes, grants and awards. 2017 he was elected by the Villa-Massimo-Jury for a scholarship at the Cité Internationale des Arts in Paris. 2016 he was nominated for the Queen Sonja Print Award in Oslo, Norway. 2014 Badock received the Sprengel Prize for Fine Art, donated by the Niedersächsische Sparkassenstiftung 2014 in Hannover. Works by Benjamin Badock are represented in renowned public and private collections, among these being: Sprengel Museum Hannover, Staatliche Kunstsammlungen Dresden, Kunstsammlung Deutsche Bundesbank, Daimler Kunstsammlung, Kunstmuseum Spendhaus Reutlingen, Kunsthalle Göppingen und Städtische Galerie Delmenhorst. Benjamin Badock lives and works in Leipzig, Germany.

DR. HOLGER KUBE VENTURA (*1966) is a renowned art historian, cultural manager and currently head of the concrete art collection of the Museum of Art in Reutlingen. Between 2016 and 2017 he was the artistic director of the foundation Kunsthalle Tübingen, from 2009 to 2014 he was director of the Frankfurter Kunstverein, from 2004 until 2009 he was programme director of the Kulturstiftung des Bundes. After being active as a curator for the Kasseler Kunstverein and the Kasseler Dokumentarfilm- & Videofest, Kube Ventura was the director of the Werkleitz society from 2001 until 2003. Kube Ventura is the author of the well-known study „Politische Kunst Begriffe“ (2002) and has curated numerous exhibitions since 1996.



Auslage / Display

2017

Gouache on paper

76 x 56 cm



Die Wäsche trocknet an der Sonne / *The Laundry Is Out Drying in the Sun*
2017

Gouache on cardboard
90 x 128 cm



Eisrosagelbblau / icecreampinkyellowblue

2017

Gouache on paper

21 x 14,8 cm



Half Blind Guarding God

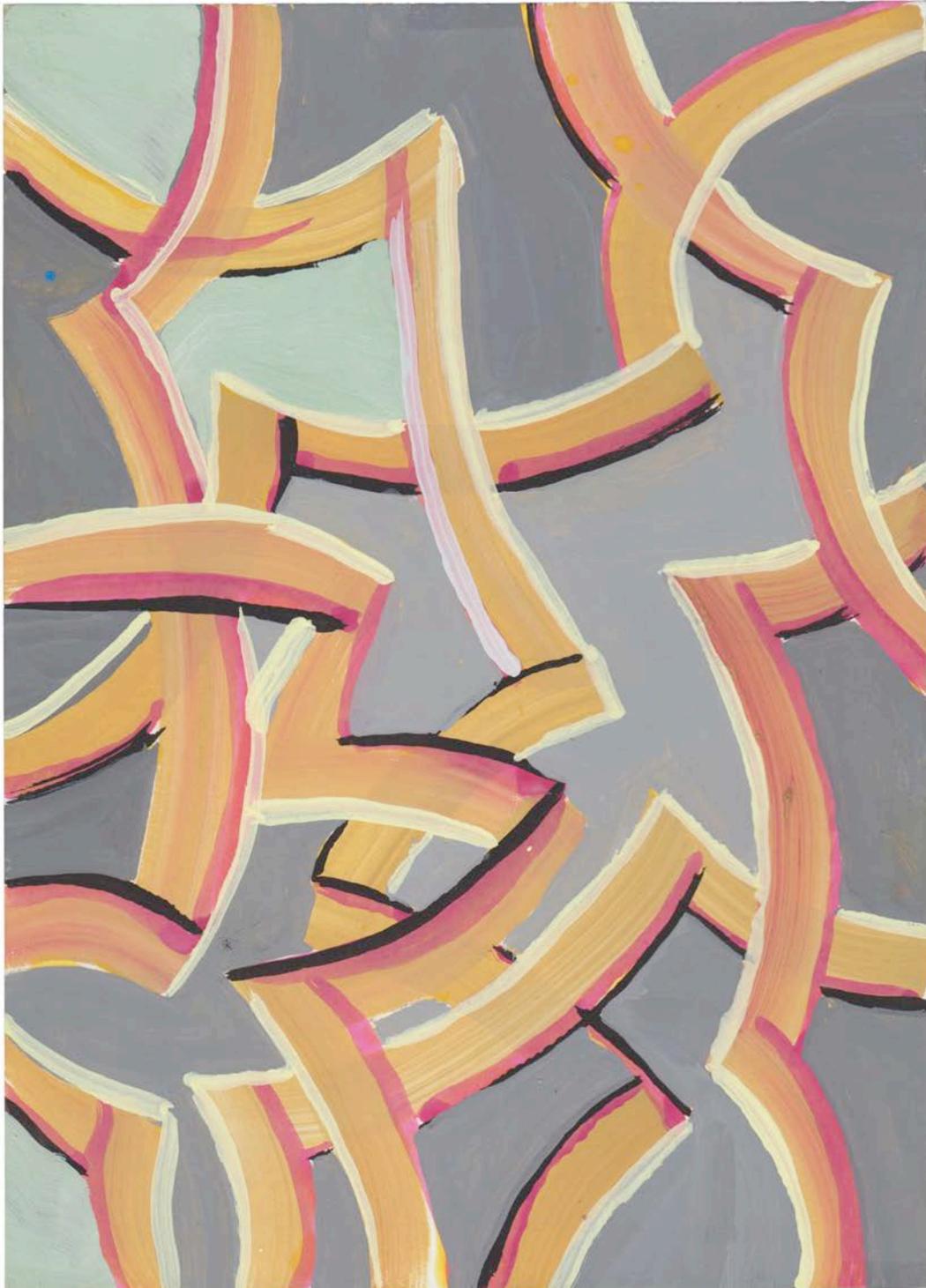
2017

Gouache on paper

100 x 70 cm



Enten / Ducks
2017
Gouache on paper
21 x 14,8 cm



Schwung Orange Grau / *Swing Orange Gray*

2017

Gouache on paper

21 x 14,8 cm



Stacks - Dom P

2017

Relief print / Monotype on Somerset paper

153 x 110 cm



Stacks - Fabric

2017

Relief print / Monotype on Somerset paper

153 x 110 cm



Stacks – Schachtelhalm / Stacks - Horsetail

2017

Relief print / Monotype on Somerset paper

153 x 110 cm



Stacks – Schnittmenge / Stacks - Intersection

2017

Relief print / Monotype on Somerset paper

153 x 110 cm