

TANJA POL GALERIE

Christoph Lohmann The Husband/Der Mann der Galeristin through 28/08/10

Christoph Lohmann: The Husband/Der Mann der Galeristin

The title of our current exhibition really means what it says: we are exhibiting works by the gallery owner's husband. Christoph Lohmann presents new works on canvas and paper, and also sculptures and a wall painting. The common denominator to all these works, put very generally, is Lohmann's approach to the image and the material. In this case, image also means the total image of the exhibition as an installation, the image that is created for example when a particular sculpture is placed adjacent to a particular painting in a particular room. Here is a brief impression after a tour of this exhibition:

Some paintings are in oil on untreated canvas, consisting of dots, masks, circular shapes. Others are plaited or woven: canvas torn into strips was woven and then mounted on stretchers and painted pastose. The dominant pillar in the middle of the room was encased in canvas in the same way, turning it into a sculpture with a certain domestic touch that runs contrary to the overall atmosphere of the loft gallery. The strips of canvas that cover the pillar turn and hang down at the top, like the vegetal capitals of columns in classizist architecture. In the back room of the gallery sections of the wall are painted in a simple repetitive pattern, so that this looks like bits of wallpaper or wall tiles that have been chipped. Against the wall there is a small writing desk, with a lamp made of a cardboard tube and a simple naked light bulb, an interior from another age. Or perhaps it is the pictorial version of the description of an interior from a book? Some of the pictures on show have holes in them, some of the works on paper are torn. The fragmentary, the gap, the hole, the negative space, the omission (on canvases and watercolours too) dominate this exhibition. The holes are also eyes, and surfaces with omissions are masks, faces, grimaces, or gorges. The effort required to be casual, the significance of the circumstantial, the beauty of the margins, the trace left by what has been left out: perhaps this is the best way to put into words the effect of these works and their presentation in this exhibition.

For his show Christoph Lohmann quotes from a story by John Cheever:

My name is Johnny Hake. I'm thirty-six years old, stand five feet eleven in my socks, weigh one hundred and forty-two pounds stripped, and am, so to speak, naked at the moment and talking into the dark. I was conceived in the Hotel St. Regis, born in the Presbyterian Hospital, raised on Sutton Place, christened and confirmed in the St. Bartholomew's, and I drilled with the Knickerbocker Greys, played football and baseball in Central Park, learned to chin myself on the framework of East Side apartment-house canopies, and met my wife (Christina Lewis) at one of those big cotillions at the Waldorf. I served four years in the Navy, have four kids now, and live in a banlieue called Shady Hill. We have a nice house with a garden and a place outside for cooking meat, and on summer nights, sitting there with the kids and looking into the front of Christina's dress as she bends over to salt the steaks, or just gazing at the lights in heaven, I am as thrilled as I am thrilled by more hardy and dangerous pursuits, and I guess this is what is meant by the pain and sweetness of life.

(from: John Cheever, The Housebreaker Of Shady Hill)

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Christoph Lohmann was born 1967 in Remscheid, Germany. He studied at Kunstakademie Duesseldorf. His work was recently on view at the Kunstforum Museum Regensburg in the group show „Permanent Troble - Kopp Collection“, at Samsa, Berlin and at The Shelter, Cologne. In July he will be returning to Kunstakademie Duesseldorf for the „Sommerrundgang 2010“, invited by Florian Meisenberg. He lives and works in Munich.