

## TANJA POL GALERIE

**Hansjoerg Dobljar**  
**The Imperial Leftovers**  
**10/11/16 - 27/01/17**

The areas of Hansjoerg Dobljar's interest and the forms of implementation he chooses are diverse and sometimes seem contradictory. For his third solo exhibition, the artist combines new work in various media with several early paintings. Those willing to engage with the exhibition are given a comprehensive impression of his universe, a place where subject matter, forms, and ideas cross and refer to one another.

The title of the exhibition THE IMPERIAL LEFTOVERS refers indirectly to a quotation from Andy Warhol: "I always like to work on leftovers . . . Things that were discarded, that everybody knew were no good, I always thought had a great potential to be funny. It was like recycling work."

Dobljar also likes leftovers. Three main works of the exhibition are painted posters mounted on frames. On the one hand, Dobljar finds shapes and colors that remain visible despite their being painted over. On the other hand, the materiality of the painting's support is present, the multi-layered paper wrinkles, frays at the borders, seems heavily glued or breezily light. The pixelated, rather banal advertising images paintings in more or less dull colors are counteracted by geometric forms that can be read as mountain landscapes.

In his so-called "Pappen," or "cardboards," Dobljar is often interested in shapes and colors that are then picked up in painting or counteracted. A promotional gift cardboard box by Yves Saint Laurent, that reveals paint smears (it is the oversized packaging for lipstick), is overpainted with glowing, contrasting colors, and yet the original function of the cardboard remains visible. It is unclear whether the object takes on a "intermediate life" as a surface on which the artist removed the paint from his brush; this, too, is a method of the artist. Found painted surfaces are transformed and, as it were, incorporated. All his works—the sculptural works as well—reveal moments that on closer inspection refer to other exhibited works. The geometry of the large, spatially expansive sculpture, for example, with its crystalline appearance is also visible in some paintings. The moment of chance in a paint run develops a poetics that in the next work is perhaps quite consciously used.

The entrance to the gallery is dominated by an over-sized light box at the head end of the space. Glowing red, it announces "Imperium." What empire? Perhaps the empire of art, that is never efficient, and in the best of all cases refuses dominance and control. A gesture that is laden in pathos but still appears quite straightforward, as a found prop with damaged spots and scratches, a leftover that the artist found and incorporated into his own universe with the writing affixed with tape.

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“Despite sometimes clear references in Dobliar’s works to certain visual and conceptual traditions of expressionism, rooted in German romanticism, they do not succumb to a romanticism oblivious to the present or claim to be ‘authentic’ or ‘naïve.’ The contingency of Dobliar’s painting, the mediated quality of aesthetic experience always remains palpable,” Daniela Stöppel wrote early on about the work of Hansjoerg Dobliar, summing up his strategy and practice in a fitting way.

Hansjoerg Dobliar, born in Ulm, Germany in 1970, lives and works in Munich. He studied at Munich’s Akademie der bildende Künste. For over a decade, he has been presenting his work internationally at galleries and institutions. He was a fellow at Villa Massimo in Rome and the Gisela und Erwin Steiner Stiftung, and recipient of the Bayerischen Staatsförderpreis. His works are included in collections around the world, in Munich at the Lenbachhaus, at Pinakothek der Moderne, and Sammlung Goetz. His work is currently displayed on the art wall on Lenbachplatz, a project sponsored by the city of Munich. At Lenbachhaus, currently as part of the current collection presentation paintings and a sculpture by Dobliar are on view.