



KANG CONTEMPORARY

## **Come As You Are**

**Frank Coldewey**

**Vernissage: 10.10. 2019 at 19:00**

**Exhibition Duration: 11.10.-22.11. 2019**

Tue-Sat: 14-18 and by appointment

The Carpenter effect is a phenomenon in which seeing a certain movement engenders a tendency to execute exactly that movement. Sometimes the thought of movement is enough to trigger it. The practice of pendulum divination and the use of a ouija board are somewhat associated with this effect.

Frank Coldewey uses the Carpenter effect in his current pictures, in a way that is completely removed from occultism. Instead of referring to the supernatural, the artist's aims are quite earthly, pointing at how the here and now oscillates back and forth between chance and intention. His square pictures show lines that have been dripped onto canvas; they are mostly vertical, sometimes straight, sometimes curved. In the production process of the pictures, the use of physical movements is used to sound out how much control the process grants the artist over his work – and, at the same time, how much chance the artist allows his pictures to have.

Another element is added to Coldewey's paintings, which he calls "acrylic collages. In addition to applying paint to canvas, the trained glass painter and later master student at the Hochschule der Künste Berlin covers areas on the floor in his studio with acrylic paste[1] . The paste picks up existing spots of colour of various sizes and colours from past work processes. After removing the dried paste from the floor and applying it to selected parts of the canvas, layers emerge in which these previous working processes are deposited and enclosed.

If one knows this, then what one sees in the collages, at the edges and in the forms of the spots of paint are occurrences that one could neither paint specifically nor otherwise consciously produce. They are the results of random moments that cannot be repeated in the same way and thus are unique specimens. Thanks to this technique, each element in Coldewey's paintings has its own place, everything is considered equal, and this in a general sense as well: the title of the exhibition, "Come As You Are", is also an invitation to everyone to discover this in his pictures. As when Kurt Cobain sings "Memoria" in the 1992 Nirvana song of the same name, Coldewey has called one of his paintings "Memory". Before time, all are equal.

The sculptures shown are close relatives of the acrylic collages – and yet they are quite unique. As a further three-dimensional variant of the acrylic collages, which gain in plasticity per layer, these architectural structures made of cardboard, matches, sewing thread and other materials solidified with white acrylic lacquer change with just the right degree of stability.



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The works attached to the wall from Coldewey's "Stability" series – manifested between painted sculpture and sculptural painting – secure their own seemingly improvised state in an extremely fragile manner. That they are exposed to the effects of gravity renders them all the more unprotected, making clear their fragility, but at the same time imparting them with a sort of material stubbornness, the longer they endure or remain. "Come As You Are", the sculpture bearing the title of the exhibition – larger than the others and the only one in this series situated on a pedestal in the room – which stands out same as the other sculptures, but rather emphasizes, almost figuratively, how relative stability is.

Text by Martin Conrads,  
English edit by Carolyn Prescott