

WINTER SHOW

ART TRANSFORMS US!

We are pleased to be hosting the Winter Group Show 2023
with discoveries of artworks from selected artists of the gallery
and new joiners.

You are cordially invited to the opening of the show
in the presence of the artists.

21 January 2023 from 15 – 18 h / Exhibition until 15 April 2023

Participation at Art Paris – ArtFair, Grand Palais Éphémère, Paris – Booth E14

30.03.23 – 02.04.23

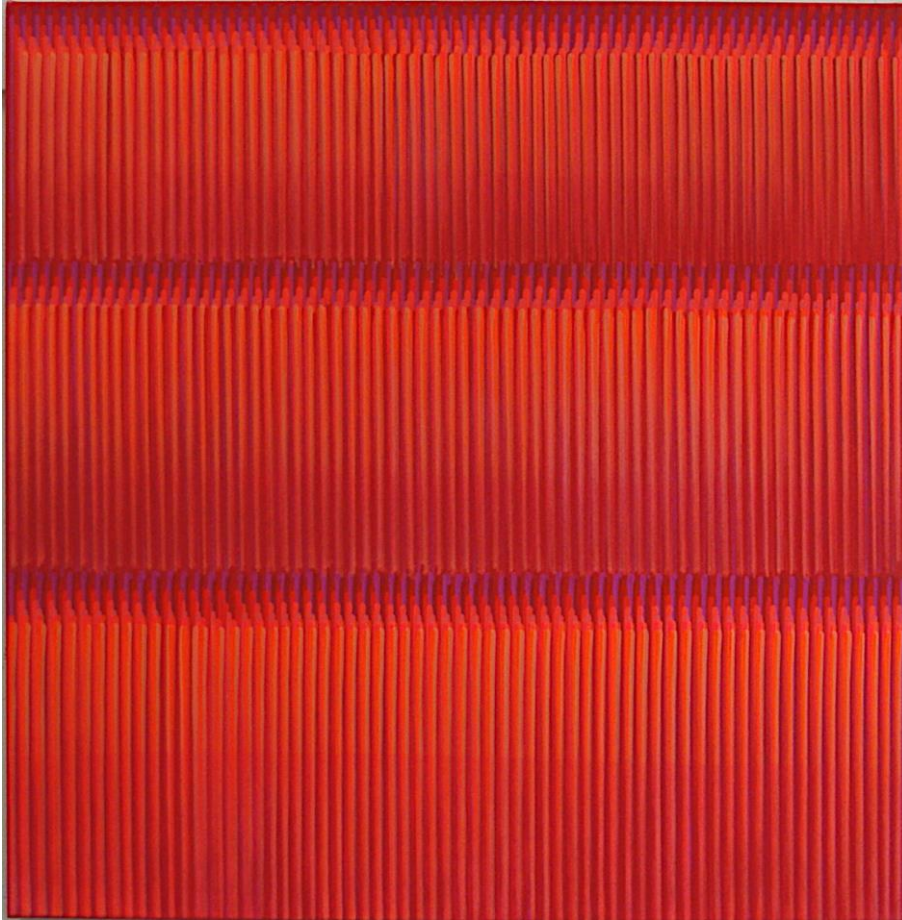
Galerie La Ligne, Heinrichstrasse 237, CH-8005 Zürich
+41-43-205 28 29 / www.galerie-la-ligne.ch / info@galerie-la-ligne.ch



Jean-Luc Bruckert

My work is developed in the form of series, using geometric-based modules. My research aims to explore colour and space in their reality but also in the virtuality that is created from the moment when the dialogue of shapes and colors is established.

In this series the colors and the space are disturbed, irritated, by compositions and agreements of specific colors.



Astrid Schröder - 11 : 2 : 021, Acrylic on canvas, 70 x 70 cm, 2021, Inv. Nr. AS 13

Astrid Schröder

To fill a picture line by line, always with the same approach, has something of meditation. The artist works with the ruler, which is applied in parallel again and again at the edge of the picture. With this method, she differs from an older generation for whom meditative "handwork" was important.

But even with her, the ruler does not serve as a precision instrument: it is merely an aid that still leaves enough room for the changing ductus of the hand and the brush. If the aim were to create a line picture as precise as possible, there would certainly be better methods. But it is precisely the irregularity in the regularity that is important here.

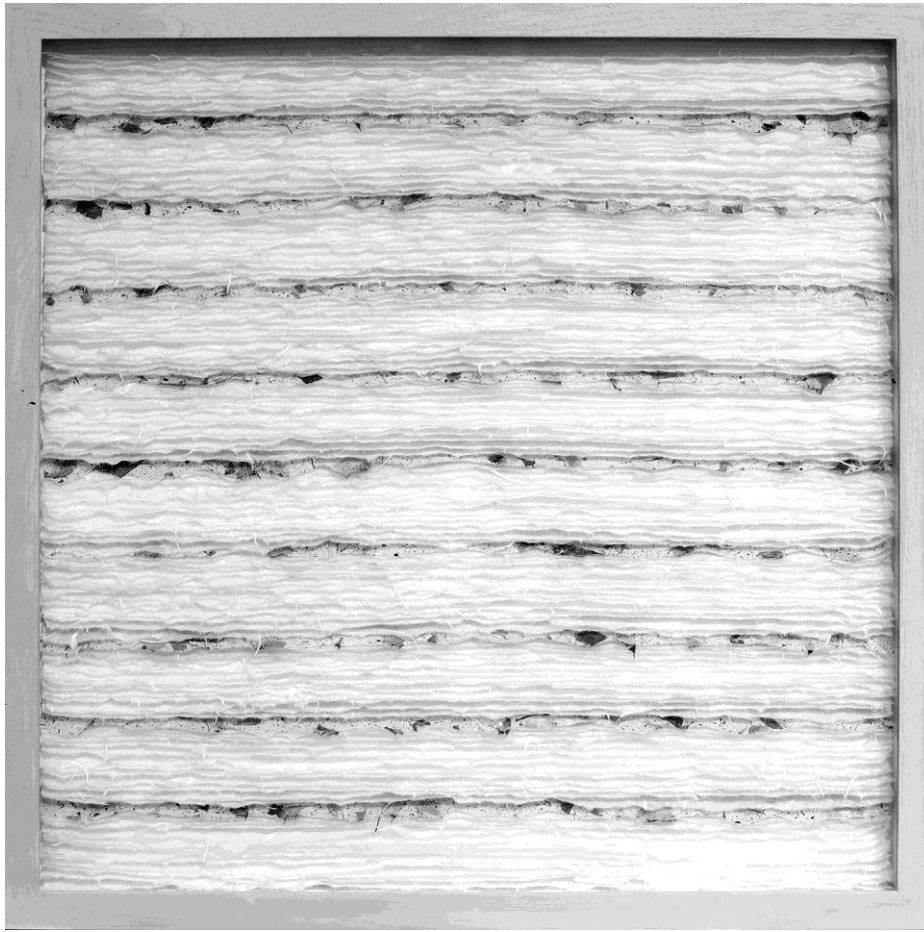
Excerpt from the text by B. Bollmann-Boretty



Alain-Jacques Lévrier-Mussat

My artistic work is based on the use of a blue pigment whose density generates an iridescent light. I made an equation out of it. The square, like a head, imposed itself as the only possible drawing of this vertiginous revelation. He is the permanent unknown.

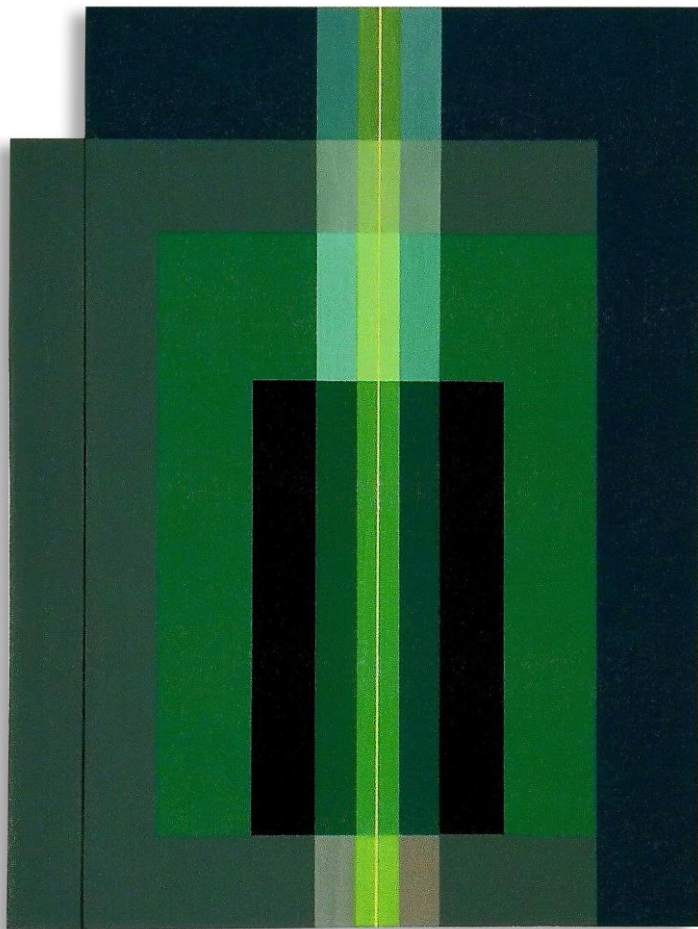
Between matter and light, between surface and depth, this blue ended up impregnating itself like a vertigo on the bottom of my eye. He gave me to see my invisible world.



Renate Krammer

Renate Krammer's preoccupation is with slow structures, which develop independently into monotonous lines, strokes, which repeat themselves in the arrangement of rows. Using only her free hand she draws the lines, always horizontally. The only design-related decisions to be made concern their thickness and force, as well as their length and which by no means set in despite the austere reduction, however. Rather a new cosmos of forms arose. As with the binary code, which makes do with 0 and 1, so here everything seems expressible through horizontal lines-rhythm, movement, space, light, writing.

Excerpt from the text by G. Holler-Schuster



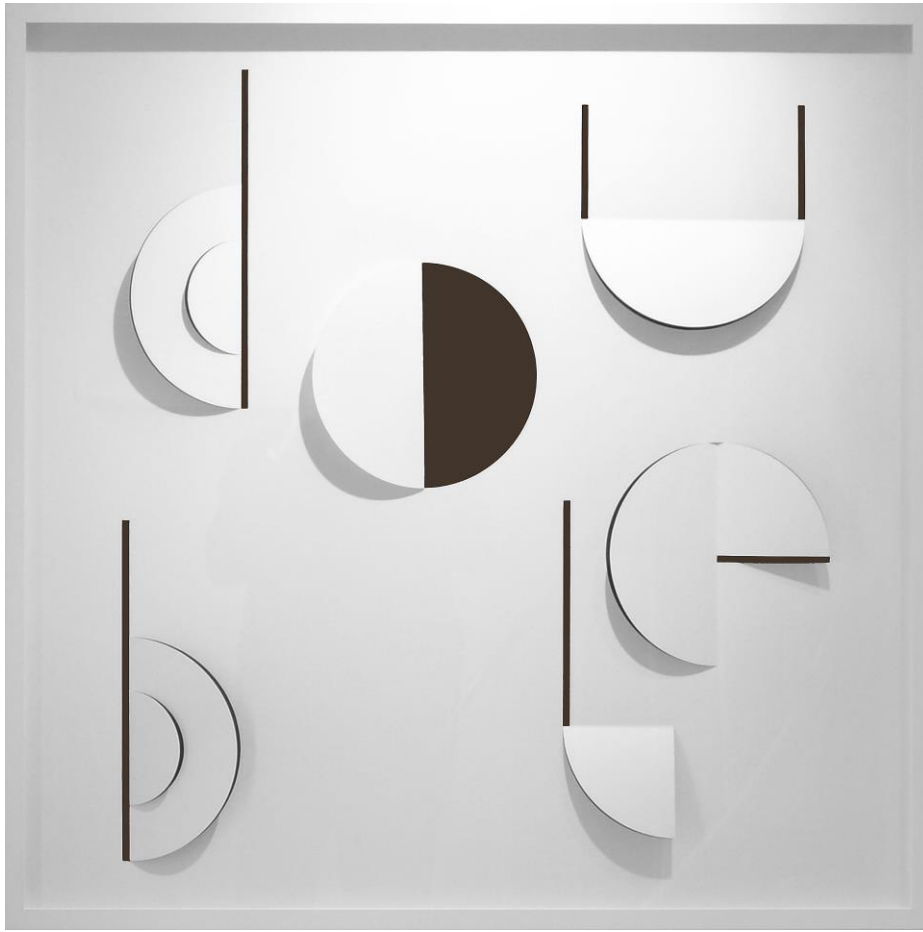
Renaud Jacquier Stajnowicz

Jacquier Stajnowicz's work is based on the superimposition of forms, elements, colors and the unstable balance it creates. To penetrate the mystery of these contradictions.

Discover the secrets hidden in the work in the calm and balance of matter and the restraint of forms. Creating elements in which shapes and colors attract or repel each other, but ultimately unite.

Excerpt from the text by Christian Talmard

Renaud Jacquier Stajnowicz Renaud - ils sont venus nous prendre par la main jusqu'au levé du jour,
Acrylic on canvas, 50 x 35 x 3 cm, 2022, Inv. Nr. R-J 39



Jürgen Wolff - P2, Paper cut, 80 x 80 cm, 2021, Inv. Nr. JW 47

Jürgen Wolff

The artworks shows an information aesthetic originating in individual algorithms developed by the artist for each piece of art.

The algorithms determine the size and position of the corresponding elements by mathematical computations. These well-defined operational instructions, which are followed consistently, predetermines the result.

Drawings, paper cuttings, and wall objects emerge in an "aesthetic combined with witty playfulness", as expressed by Eugen Gomringer (founder of concrete poetry).

Eugénie Paultre



Eugénie Paultre - Summer - Shades, Mixed technique, fabric and cardboard, 55 x 64 cm, 2022,
Inv. Nr. EP 10

Geometry, originally, is a certain measure of the earth. The earth that we live on finds its language in this way—without words. Painting, when it is geometrical, or rather when it has to do with geometry linked to intuition, is geography: it draws and surveys a space, following its own inner compass. It is focused on elementary lines and figures. It is transposition, mere translation of the earthly dimension that travels the country of sensitive invisibility.

Unfolding the line—that sums up the faces and the veins of receptiveness. Stripping the white light—that sums up all colors. Out of the world, of the world—at the edge. Geometry. Earth, "terra," dry place, place—that we water with gratefulness.