

Jérémy Demester

Bibliothek Günther Förg

With works from the Friedrichs Collection

28 July–26 August 2018

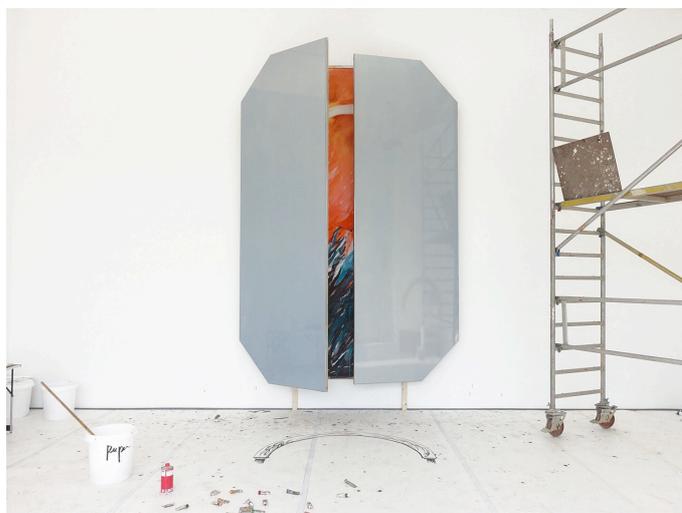
daily 4–7 pm

Preview:

Friday, 27 July 2018, from 5 pm

Garden party with concerts:

Saturday, 28 July 2018, from 5 pm



Jérémy Demester, 2018

We are pleased to invite you to our summer exhibition with new works by **Jérémy Demester**.

Jérémy Demester explores the nature of art and its relation with the founding myths of our world: symbolism, energies, alchemy, fate as well as sacred representations. His paintings and sculptures can never be taken at surface value as they are always layered with diverse, and sometimes cryptic, meaning. Demester's work often is the result of collaborations (with craftsmen, children, scientists, philosophers and friends, who form what he names *La Demestria*), and thus opens itself to the world.

For the exhibition hall in Weidingen, Demester presents an altar of an imposing scale that combines several techniques dear to the artist. When closed, the altar alludes to the artist's series *Vins d'Anjou*, a group of work that deals with the reproduction of the colour of blood before its oxidation. Running through our veins, blood can change from bluish to yellowish, sometimes nearly translucent, nuances. Only when in contact with air it turns into the deep red that became its main attribute. The metallic outer surface of Demester's altar diffuses colour as opposed to canvases that tend to absorb it. The inside of the altar is covered by vivid brushstrokes of bright yellow, orange and red paint. Reminding of flickering flames that surround the architectural form in the centre of the work, the triptych introduces a visual narrative that often derives from Demester's personal memories.

In reference to his nomadic roots, Demester describes himself a gypsy painter, a quest for identity underpins his work. As the descendant of a wandering ancestry, Demester is influenced by a wide variety of cultures and traditions. It is also an inherited *Wanderlust* that drew the artist to Africa in 2015, where he was invited for a residency at the Zinsou Foundation in Benin. During the residency in Cotonou, he discovered an alternate way of connecting to the world, through the power of magic, rituals and dances inspired by a keen observance and insightful knowledge of nature as well as of the spiritual world. He eventually returned to Benin in 2018 where he completed several new works that will also be on view for the first time.

This year, **Bibliothek Günther Förg** will present three works by Günther Förg from the private collection of Brunhilde and Günther Friedrichs. Throughout his life, Günther Förg has built several, practically identical libraries in his studios and apartments in Switzerland and Germany. The Stiftung zur Förderung zeitgenössischer Kunst in Weidingen acquired one of these libraries with approximately 3,000 books. The newly constructed building is situated in the old inner part of Weidingen and provides space for exhibitions, reading and the library itself.

Alongside two of Förg's architecture photographs, depicting Mies van der Rohe's renowned Barcelona Pavilion, a large painting will be on view that is considered part of his so called grid paintings. An icon of Modernist abstraction, the grid – in some cases tight, in others airy – appears freed from artistic dogmas in Förg's practice, often conjuring a window, and marks the artist's ongoing engagement with the physicality of an artwork as well as architectural structures.

On Saturday, 28 July, the Swedish saxophone player and composer **Mats Gustafsson** invited fellow Swedish composer and singer **Sofia Jernberg** and French bagpiper **Erwan Keravec** to perform both solo and joint concerts that can be described as improvised audio comments on the exhibition by Demester. Gustafsson is known as an

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outstanding representative of Scandinavian Free Jazz who succeeds in combining different styles of improvised music in a multifaceted way, moving along the borders of Jazz, Punk, Rock and New Music. The longterm cooperations with Jernberg, who also forms part of the chamber jazz group *Paavo*, and Keravec, who's eclectic path ranges from traditional to contemporary music and improvisation, underlines the interdisciplinary and collaborative approach of the three musicians.

Furthermore, we are delighted to announce the addition of new sculptures by **Rebecca Warren** and **Toby Ziegler** to the sculpture garden of the foundation as well as the set up of a flag created by **Ida Ekblad**.

Jérémy Demester (*1988, born in Digne, France) lives and works in Paris. In 2014, Demester was awarded the Aurige Finance Prize. A graduate of the Rocailles School of Fine Arts in Biarritz and the École nationale supérieure des Beaux-Arts in Paris, he also received Dean's Honours and the Friends of the Beaux-Arts Prize in 2015. His work has been the subject of several solo shows, for instance at Château Malromé, Saint André-Du-Bois (2018), Musée d'Art Moderne et Contemporain Saint-Étienne Métropole and Palais de l'École des Beaux-Arts, Paris (both 2016), Zinsou Foundation in Ouidah, Benin (2015), and ENSBA Paris (2014). In 2016, his work has been included in several group shows such as *Ciel d'Ether* at the Brownstone Foundation in Paris, *Matière Grise* at Galerie Max Hetzler Paris and *Das Bild hängt schief* at Galerie Max Hetzler Berlin. Demester's works are presented in the collections of the Istanbul Modern, Zinsou Foundation and Musée d'Art Moderne et Contemporain Saint-Étienne Métropole. Demester will take part in the 7th Anglet-Basque Coast Biennale of Contemporary Art that will start on August 24th.

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