

Press Release

‚Essential is Visible‘ Magdalena Jetelová

Opening: Tuesday, September 10, 2019

Exhibition: Sept. 11 to Dec. 7, 2019

Exhibition space: Galerie der DG

Deutsche Gesellschaft für christliche Kunst e.V.

Finkenstraße 4

80333 München

Opening Hours

Tuesday to Friday, 12 to 6 p.m.

Friday, October 4, 2019 closed

phone +49 89 282548

info@dg-galerie.de

www.dg-galerie.de

With the exhibition ‚Essential Is Visible‘, the German Society for Christian Art (DG) presents the latest cycle of works by the Czech artist Magdalena Jetelová. For many years, the topos of the border as a means of exclusion and marking has been central to the artist’s work, which is closely in step with her time.

Stretching across four decades, Jetelová’s projects are consistently related to topical issues in society and her life environment. In the early ‚Marking by Red Smoke‘ (Prague, 1983-85), for instance, the red smoke symbolised socialism, while the act of burning wooden houses could be read as a direct commentary on the political system under which she was living before moving to the West.

Her most recent project, ‚Pacific Ring of Fire‘ (2018), addresses one of the most pressing issues of our time: the way climate change affects our environment. For Jetelová, any space of perception can be an exhibition space and holds the potential of a spiritual territory that can trigger vigorous artistic impulses, whether in the form of red smoke, fire or melting ice. But her work’s timeliness also derives from the way in which it combines art and science. ‚Songline 75°36'52"‘ (1998), for instance, a project in Australia, relied on recent scientific findings and used angled reflectors to produce a light-based drawing that could only be seen from a satellite.

In ‚Atlantic Wall‘ (1995), Jetelová used a laser beam to mark the Atlantic Wall in Jutland as a geological-historical space that also stands for the change of political borders in Europe. In ‚Iceland Project‘ (1992) and ‚Pacific Ring of Fire‘, she focuses on the fractures between tectonic plates, an invisible divide that she visualises with the help of laser drawings. The landscape is sculpturally shaped by light, marking the place where something stops and something else has not yet begun, the two separated by a line of incompatibility.

‚Pacific Ring of Fire‘ can be seen as a development of the ‚Iceland Project‘, with both projects revolving around natural boundaries. While the laser beam in Iceland followed the shape of a mountain ridge at the point where the European and the American tectonic plates meet, the project in Patagonia used mathematical calculations to mark out the geological fracture line, as elevations in the ‘eternal’ icescape are hardly visible. Using a laser pointer, messages such as ‚Essential Is Visible‘ were projected onto the changing, partly collapsing icebergs. On the photographs in the exhibition, the land appears as a threatened environment where climate change is causing particularly drastic geological changes.

Jetelová, who lives and works in Munich, became internationally known in the 1970s and ‘80s with her oversized, archaic sculptures. She developed her early work in the framework of socialist Czechoslovakia, which she did not leave until 1985. Her method of working without borders or boundaries evolved out of working without a dedicated studio space: indeed, from the outset of her career, her works were devised for the open space rather than interior situations. Jetelová’s art gradually developed away from traditional sculpture towards a conception of space as sculpture, and the staging of specific spatial experiences has remained a common feature in her practice throughout the years.

Land Art is seen as the epitome of freedom – both artistic, in that it dismisses stylistic and commercial restrictions, and intellectual, because it suspends ideologies and social conventions. Jetelová’s works are imbued with a symbolic power reminiscent of the works of Michael Heizer and Walter de Maria (although

formal resemblances with their works did not start until the ‚Iceland Project‘). In contrast to the classic expressions of 1980s Land Art, however, Jetelová’s work is not only concerned with the photographic documentation of an artistic action in the open space and the image it generates, but willfully directs our attention to critical issues in society and our surroundings. By doing so, Jetelová creates images that speak of fragility and change. Her works emerge from, and engage with, the place where they are unfolding.

Jetelová’s oeuvre can be understood as a meditation on the finite nature of existence, individual life and the planet Earth, as well as a reflection on the possibilities of opposing the collapse, both physical and spiritual.

PROGRAM

Opening

Tuesday, September 10, 2019, 6 to 9 p.m.

7:30 p.m. welcoming address and introduction

Prof. Dr. Andreas Kühne, board member of VAH

Benita Meißner, curator and managing director of DG

Open Art

Friday, September 13, 2019, 6 to 9 p.m.

Saturday, September 14 and Sunday, September 15, 2019, 11 a.m. to 6 p.m.

Das menschliche Maß (Part 5) – Staunen über das Wunderbare im Universum

Speakers: Prof. Dr. Andreas Burkert, head of the chair of Theoretical and Numerical Astrophysics at LMU Munich; Prof. Paolo Bianchi, cultural publicist, curator, creativity researcher at the College of Arts in Zurich

Thursday, October 24, 2019, 7 p.m.

Artist Talk with Catalogue Presentation and Music

Magdalena Jetelová in discussion with Benita Meißner

With students of the College of Music and Theater in Munich

Wednesday, November 20, 2019, 7 p.m.

Lange Nacht der Münchner Museen

Saturday, October 19, 2019, 7 to 12 p.m.

Guided Tours

Tuesday, Oktober 1, 2019, 6 p.m.

Tuesday, November 5, 2019, 6 p.m.

Tuesday, December 3, 2019, 6 p.m.

Finissage

Saturday, December 7, 2019, 11 a.m. to 3 p.m.