

## P R E S S R E L E A S E

### Brigitte Waldach: Chance

**Opening: Thursday, 8 September 2016, 6 p.m.  
on the occasion of the gallery circuit**

**Location: Galerie Mathias Güntner, Admiralitätsstrasse 71, 20459 Hamburg**

**Exhibition: 9 September to 29 October 2016**



*Horizon*, triptych, gouache, pigment pen on rag paper, 170 x 420 cm, 2016, photo: Bernd Borchardt, copyright: Brigitte Waldach

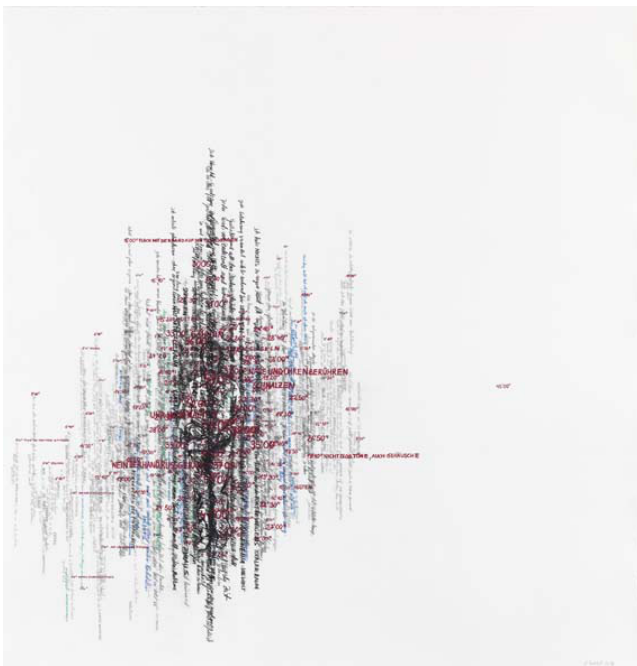
Kicking off the fall art season, **Galerie Mathias Güntner** in Hamburg will present a solo exhibition by **Brigitte Waldach** featuring an installation and drawings, opening on **September 8<sup>th</sup>, 2016**.

The new works by the Berlin-based artist focus on the composer and artist **John Cage**, addressing his biography and his approach to space and silence, structure, and chance in music and performance. Among the works on paper that Waldach created for this exhibition is the large-format triptych "**Horizon**". This three-part work examines a life in transition, from Cage's childhood to his move away from traditional musical notation, to his interest in the use of randomness, and his global vision for a music created by perceiving and producing sounds. We see Cage at various times in his life, surrounded by handwritten quotes and concepts that are associatively combined in the triptych.

Following his studies, which included musical composition with Arnold Schoenberg, Cage embraced the idea of determining music through random processes, inspired by his research into eastern philosophies and religions. Added to this was his fascination with non-intent, which plays a central role in Zen Buddhism. He developed an approach to contemporary music that was not dependent on subjective compositional decisions, in order to explore previously unknown musical forms and content.

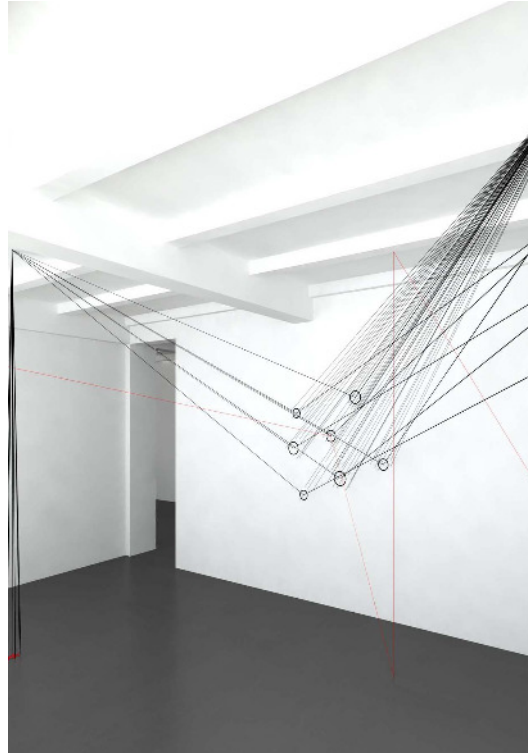
Waldach's picture **"On Nothing and Something"** works with a color coding that allows three texts by John Cage to flow into one other. Statements Cage made about his life and work are written in red; excerpts from his "Lecture on Something" are in graphite/dark gray; while passages from his "Lecture on Nothing" written in light gray seem to dissolve into the visual space. This work is structured by text, just as Cage used structure to make time tangible.

How can one visualize time? In **"Space/Time 45"** John Cage is depicted passing through a period of time, making visible a span of 45 minutes. As a visualization of Cage's idea to structure his lectures like musical scores, this work depicts the span of time as it coalesces around the figure of Cage as the lecturer, revealing little of him as an individual. The work's spatial structure is based on Cage's text "45 Minutes for a Speaker", in which he wrote, "I am working now to work without charts, without any support in total space."



Left: *Space/Time 45'*, gouache, pigment pen on rag paper. Right: *On Nothing and Something*, gouache, graphite, pigment pen on rag paper. Both works: 146 x 140 cm, 2016, photo: Bernd Borhardt, copyright Brigitte Waldach

Can one conceive of chance so that it becomes visible? Waldach's spatial drawing **"Silence and Chance"** visualizes central philosophical concepts from John Cage's life and work. The installation starts in a narrow, black room, a conceptual system of belief that reaches into the white exhibition space like a three-dimensional musical score. A polyphonic structure becomes apparent, offering a framework for the single red thread that randomly touches each element within the physical space. This principle of chance, moving from the black "Space of Silence" into the white "Space of Thought", adds its own autonomous movement to the tension of the black notational system. The red thread jumps throughout the physical space, exiting the composition via the opposite wall. We are left with a quote by Cage: "Chance...provides a leap out of reach of one's own grasp of oneself."



**Brigitte Waldach** has gained national and international recognition in recent years with her large-format, often red-figured drawings and installations that address controversial social and political issues, such as religion and terrorism. In her work, she combines historical and contemporary elements to question social conventions and fundamental values. The artist lives and works in Berlin. More information at: [www.waldach.com](http://www.waldach.com)

**Brigitte Waldach's works are included in the following public collections:** Albertina (Vienna), Altana Kulturstiftung (Bad Homburg), ARoS – Kunstmuseum (Aarhus), Berlinische Galerie (Berlin), Sammlung Deutscher Bundestag (Berlin), Kunsthalle Emden, Kunsthalle zu Kiel, Staatliche Museen zu Berlin, Kupferstichkabinett (Berlin), MUST Museum (Stavanger), Stiftung Moritzburg, Landesmuseum Sachsen-Anhalt, Museum Kunstpalast Düsseldorf.

**Contact for information on the gallery and the artworks:**

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