ALMINE RECH

Katja Strunz
Tick-Tock, Crick-Clock

Feb 25 — Mar 26, 2011 | Brussels

"If times were not falling and folding over each other." [1]

The Almine Rech Gallery is pleased to announce the first solo exhibition by Katja Strunz in Brussels.

The works of Katja Strunz bear the traces of lived experience, of a past that manifests itself through the use of recycled materials. In some of her pieces she combines these old elements with new designed, industrial or handmade elements. She calls this group of works "constructed fragments". Fed by her own archaeology of modernity, her work constructs itself in the present, by proposing a temporality in which future, present and past draw heavily on one another.

"The origin stands in the flow of becoming,"[2] claimed Walter Benjamin. In this sense, her entire work seeks the present of what is already past.

When displaying her works for an exhibition, nothing is left to chance: by establishing slight nuances of times and spaces, Strunz's sculptures interact and seem to capture a moment. A moment taken from an endless progression of a movement, maybe from the ticking of a clock, as the title of the exhibition "Tick-Tock, Crick-Clock" indicates.

The core of the show is a large-scale, handmade wooden clock leaning against the walls of the gallery. Stripped of its primary function, that of indicating the passing of time, the wooden clock leaves no room for doubt: it represents a moment that is frozen in time. All the other sculptures shown in the exhibition look like broken parts, like fallen or folded fragments of this clock- for example the long chain, that hangs from the ceiling. It is made from diverse metal circles and could be the bust mechanism of the ticker.

The sculptures seem to respond to the laws of gravity: they are in a state of free fall, but seem to have been captured just as they were about to collapse to the floor. The folds in the sculptures underline the idea of an interruption in the time-space by identifying the moment of change, like a sign of the ageing process. The fall and the fold are both typical elements of Katja Strunz` work and closely linked to the fact, that material is subject to temporal decay.

Born in 1970 in Ottweiler, Germany, Katja Strunz lives and works in Berlin.

Her work can be currently seen at Muzeum Sztuki in Lodz, Poland, where she realized the exhibition design for the retrospective show "Afterimages of Life: Wladyslaw Strzeminski and rights for art".

Further works are currently shown at the Centre Pompidou in Paris in the exhibition "elles@centrepompidou. artistes femmes dans les collections du musee national d`art moderne" as well as in the show "Never the same River (Possible Futures, Probable Past)" at the Camden Arts Centre in London.

[1] TIBET, D. / CURRENT 93; "All the Stars Are Dead Now" *in Thunder Perfect Mind*

[2] BENJAMIN, W., *The Origin of German Tragic Drama*.