

TASHI BRAUEN*HOLD ON TO THAT PAPER***OPENING: SA, JAN. 20, 6-9PM****JAN. 21, – MARCH 3, 2018**

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White. The exhibition space is filled up by a surface. It is not made of paper.

Within the exhibition „Hold on to that paper“ at Counter Space, the last exhibition in these premises, Tashi Brauen uses minimalist gestures to put an emphasis on the space itself, he gives it a voice: the space turns into an active counterpart.

Entering the room, the viewer enters this dialogue. The white flat *INTERIOR* (2017/2018) contracts, it folds into creases towards the viewer. Tashi Brauen's artistic practice resembles the movement of a wave between the second and the third dimension. He plays with feigned volumes, scales, dimensions – and with our expectations.

„We work with mathematical and with scientific values, which is to say: with the means of thinking“, states Theo van Doesburg in the first half of the 20th century. He describes the attitude of concrete artists. It has got something in common with Brauen's attitude: Both celebrate the sensuality of geometry, the power of colour, with the processes and habits of perception. But while concrete art focuses on mathematical and rational dematerialization, pursuing decidedly one direction, Tashi Brauen dedicates himself to the back and forth: a swinging motion between materials and thinking, recognizing and deceiving, from space to surface – back –, from surface towards the viewer – forth.

Back is often linked to photography. Objects reveal their spatial expansion as an optical illusion. Bookends, garden furniture, place cards appear as floating geometrical forms in the black space of the photographer's studio *A4* (2017/18). No gravity applies to these measureless serial modules. Forth is the fold. Things that are flat by definition expand into space: surfaces disentangle from the plane, they fold and unfold.

Blue. The second extensive surface in the exhibition space is made of paper, surprisingly *HINDERGRUND* (2018). A tarp, plastic or metal seem more probable at first glance. Working processes linked to sculpture and to painting meet and mix here. Colour encloses the paper on all sides. The paper's material qualities are changed radically, which used to be a background, a photographic background for studio sets. The colour makes it elastic: it frees the paper from an existence in untouched evenness or the finality of the crease. The process of folding and unfolding seems to expand into timelessness. In addition this process brings about something else, injuries of the material, small cracks and ruptures run through the surface which seemed to be flawless at first sight.

The exhibition could also be titled: showing ruptures. Ruptures in front of a background.

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