

BERLINER SYMMETRIE

ERIK SCHMIDT - GREGOR HILDEBRANDT - ISA MELSHEIMER

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Three artists. Three worlds. Three different visions that shape a triangle, the perfect geometric figure, especially if its sides are equal to each other. An equilateral triangle that places its bases, its foundations, on a single origin, a city. Berlin.

Erik Schmidt, Gregor Hildebrandt and Isa Melsheimer are the three vertexes from which not only the triangular figure starts and is born, but also the exhibition *Berliner Symmetrie*, a cosmos created by their encounter, and in which materials, gestures, forms, colors enter the *davidepaludetto | artecontemporanea* gallery and conquer it, modifying its configuration and dynamics. What is created is a new reality, the result of the union of each specific component of the artistic triad, all unique in their conception, and that despite the fusion are able to bring out their personalities and unique characteristics. *Berliner Symmetrie* is a new world, a home, a space within a space, where you are invited to enter and experience new sensations. There is no center, there is no frame. As in the biological structure of the *rhizome*, linear and horizontal, one perceives a polycentricity, a dense network of many centers all connected to each other and on the same plane, without creating hierarchies and thus being able to feel all part of a single system in which every relationship between the individual elements is *symmetrical*.

A world where everyone is half of the whole.

Erik Schmidt divides his artistic process into two phases: first photographic, secondly pictorial. Through his urban and everyday shots, the artist fixes on print a part of life, of society, as it generally appears. Workers in suits crossing the street while talking on the phone, flocks of passers-by flooding the streets, loners reading a book during a lunch break: all figures who, in the daily chaos, get lost and feel abandoned. But Schmidt's desire is not to tell a story already known, but to filter the common vision and generate new spaces, a new society. He wants to compose his own conception of reality.

The result is a series of photographs whose subjects, whether cityscapes, streets, parks, parking lots or individuals immersed in these same areas, are *hacked* by an addition of oil tempera in all its density, giving dynamism and depth to the image.

The result is a set of works that, like windows, look out onto cities, views parallel to those known and familiar: the great metropolises such as Tokyo or Berlin, along with rural landscapes appear, according to Schmidt's vision, as other places where everything is colorful, is vibrant, is alive, is hungry, and the stories that emerge from them arise from a dualism that is different every time: order and disorder, static and movement, freedom and oppression, multiplicity and individuality.

Erik Schmidt's process has as its main objective that of answering the doubts that art can generate and the opportunities it offers; among these, perhaps the most important and principal one, that of establishing links and relationships between the artist, his philosophy, and the public.

It is precisely in this clash of dual elements that Gregor Hildebrandt's art is reflected, finding in them its symmetrical contrast, its opposite, with which it combines and completes itself.

Hildebrandt's canvases become bearers of abstract worlds, black and white, apparently static and flat, but which in reality conceal within them a deep spiral of concepts and meanings.

The peculiar characteristic of his work, defined by the subject himself as "*Minimalist Baroque*", is the ability not to dwell on a unidirectional process, but to amalgamate within it a set of arts, styles, as well as his personal passions, combining objects and materials that before him had always been considered incompatible, irreconcilable. Gregor's is a research composed of many other researches, a new art that appeals to techniques, objects, materials of the past, even considered obsolete. Consequently, his works are the result of the encounter between the old and the new, where painting and music mix on the canvas. It is here, in fact, that audiocassette tapes are unrolled and glued to act as a support for the subsequent artistic intervention, and what can be admired is a sound striped background, reminiscent of a dense black forest on which white, abstract and organic shapes are born and positioned.

Hildebrandtian's art lays the foundations for a process of imagination that stimulates the memory, the fulfillment of many *déjà-vu* that the public performs once in front of his paintings; and it is only at that moment that a dialogue begins between man and art, but also between the veiled and the revealed, between what is seen and what is felt, between what is admired and what is perceived, in which the external eye is not passive, but active, and it becomes an integral part of the work itself.

The works of Erik Schmidt and Gregor Hildebrandt, therefore, do not belong solely to the flat sphere of painting; on the contrary, they can be considered as hanging sculptures that, like prostheses of the wall, become part of the exhibition space. In this double existence and conformation is reflected the work of Isa Melsheimer, who focuses and is interested mainly in landscape and architecture. Her research, in fact, takes into account both nature and everything that composes it, and the creations of the human being, therefore the many advances and results that the *techné* has brought him to accomplish. Thus, another strong dualism is generated, that between artifice and nature, in which the latter is seen as a self-determining act without constraints through which man shapes himself and everything that derives from his evolution. Therefore, a contrasting relationship only in appearance because, even here, an element is completed only with the presence of the other. From this *dialectical landscape* comes Isa's entire research, which she concretizes not only with the conceptual creation of her little worlds, but also with their actual construction. Isa Melsheimer is a builder of worlds of glass, ceramics, wood, paper, and plastic, which despite their small size present themselves with rigor and audacity in the spaces in which they are installed. In this way, an archipelago of scaled glass islands, like a *phalanx* of soldiers, imposes its artistic and conceptual power and modifies the spatial order, forcing the visitor to admire its just happened conquest.

Berliner Symmetrie is the meeting of three different conceptions of art, of society, of the world, which originate from the same mother-city and, like explorers, remain in a continuous state of movement, of action, of research, in order to continue a *journey* towards safe, symmetrical ports where they can dock.

Text curated by Sofia Caprioglio