

# FAHNEMANN PROJECTS

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## Frances Scholz

“Ich geb der Welt die Abstraktion zurück” (Engl.: „I give abstraction back to the world“)

Oct 12 – Nov 11, 2006  
Tues - Sat, 12 - 6 pm

"I give abstraction back to the world" is not only the title of the circular video projection (2006) by Frances Scholz in the central room of Galerie Fahnemann. The entire exhibition, which also comprises five paintings, bears the same title; as so often in the work of Frances Scholz, it could be a consciously borrowed sentence with a literary or film reference. Robbed of their original context and reduced to a few diversely interpretable words, such "quotations" unfold an entire network of conceivable meanings.

Much the same could be said of the paintings by this artist - born in Washington D.C. in 1962 -, who studied at the University of Fine Arts in Berlin (UdK) and whose work has been shown in numerous individual and group exhibitions since then. Her motifs are taken from concrete sources, but she reduces what is seen to the basic interrelations of colour, surface, line and space, and varies the figurative elements indefinitely until they very nearly disappear. This visualisation of an unstable and actually ephemeral situation is one of the recurrent themes in Frances Scholz's work. It is a painted assertion making the vague visible and elevating ambivalence to a constructive principle.

Until the early 90s, the artist's work was characterised by abstract fields of colour. Their pictorial potential was extended when figurative elements were integrated - although the historical genesis of painting from figuration to abstraction might lead one to expect rather the opposite. For Frances Scholz, however, this subversive presence of the mimetic is an additional instrument with which to question perception - an artistic concern that continues in her videos and wall installations.

In the video "I give abstraction back to the world", a girl called Clara strolls through the rooms and halls of the Gerling Concern in Cologne. An unreal place; the sculptor Arno Breker was involved in the creation of its overpowering architecture in the 50s. Thanks to the child-like protagonist, the indifferent atmosphere of the complex of buildings becomes tangible and the artist underlines this by means of her acoustics - she has mounted the film music of several thrillers by Alfred Hitchcock into a dark soundtrack. Here, too, it is true to say that by focusing on the concrete, the artist makes the interfaces to the invisible and thus ultimately abstract stand out all the more.