

# KATHARINA FENGLER

selected works  
2012 - 2015



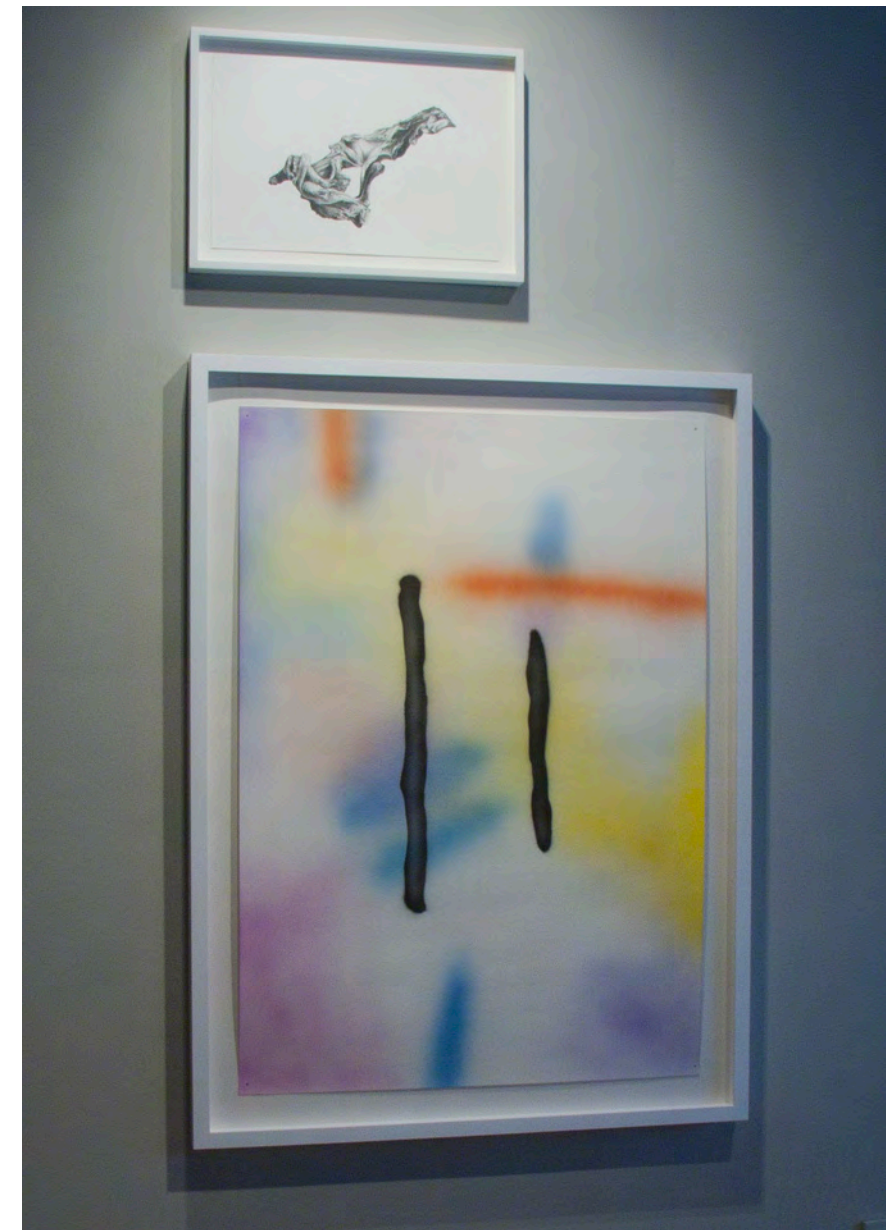


*The Nocturnes* (2015)  
various forms out of Fimo nightglow clay  
installed in hollow tree  
for STONEROSSES 2, Grunewald, Berlin

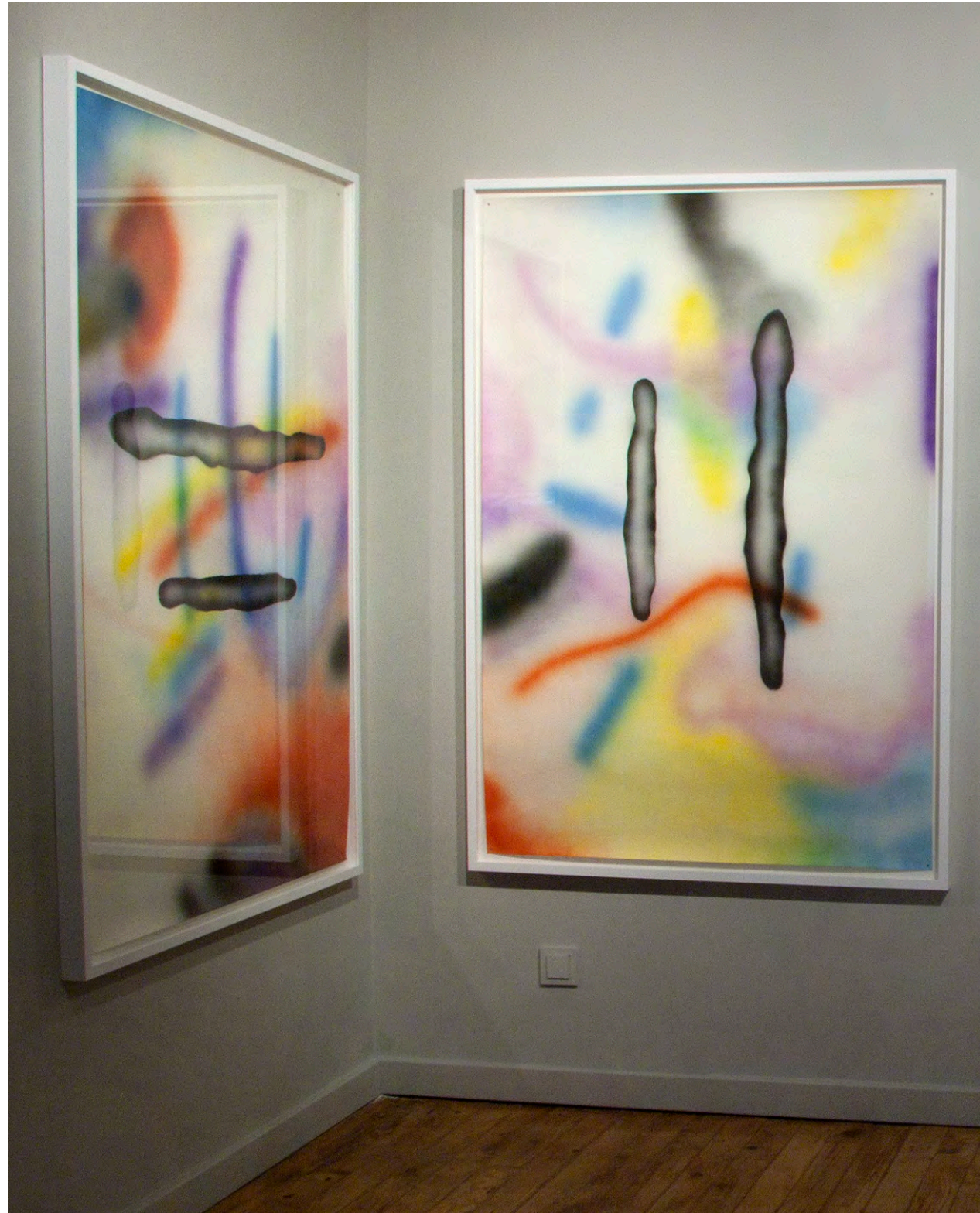
"The heat. I can't think. I'm going wherever I can find shade. Cats everywhere. He keeps comparing prices, I stopped caring. It seems long ago that we arrived here. The light reflections on the water are harsh, stinging my unprotected eyes like little knives. While pondering my sociopolitical responsibility when making food choices, I mistake a piece of garbage that is stuck in an olive tree for a hungry wild animal. I remember home and my work and I think of the three new paintings I need to start when I get back. Everyone speaks English. They said it would rain soon."  
- Her

"I keep trying to swim away, but the waves are stronger than me and keep pushing me back to the shore. I look behind and see her staring at me, concerned – a lone figure standing off to the side of countless parasols and empty beach chairs. Ten minutes earlier she compared my drawings to an ancient juniper tree that was keeping our picnic sheltered from the scorching sun. The tree looked older than time itself."  
- Him

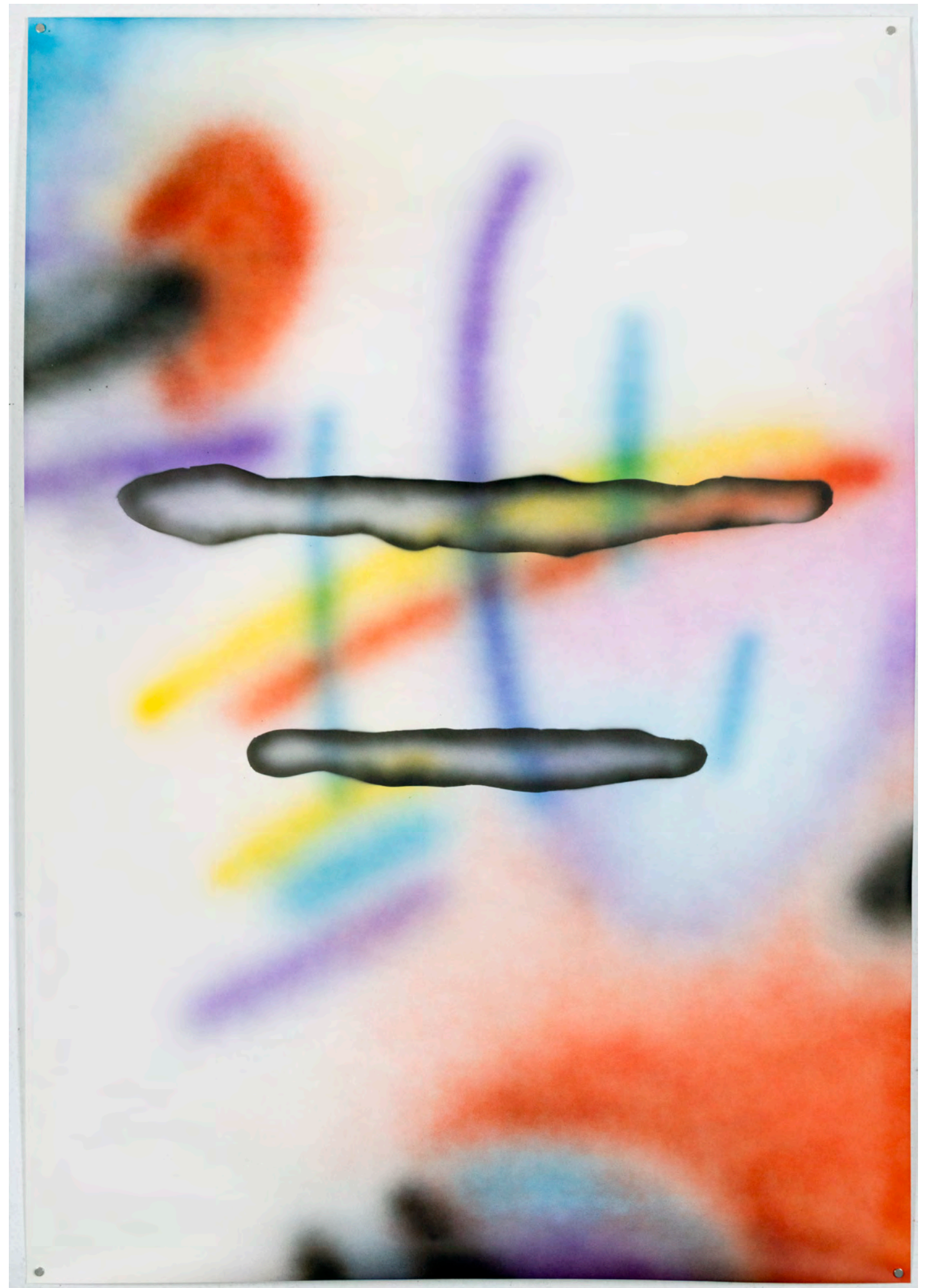
For *CAST AWAY*, a two person show with John von Bergen at Blok Art Space, Istanbul, 2014.

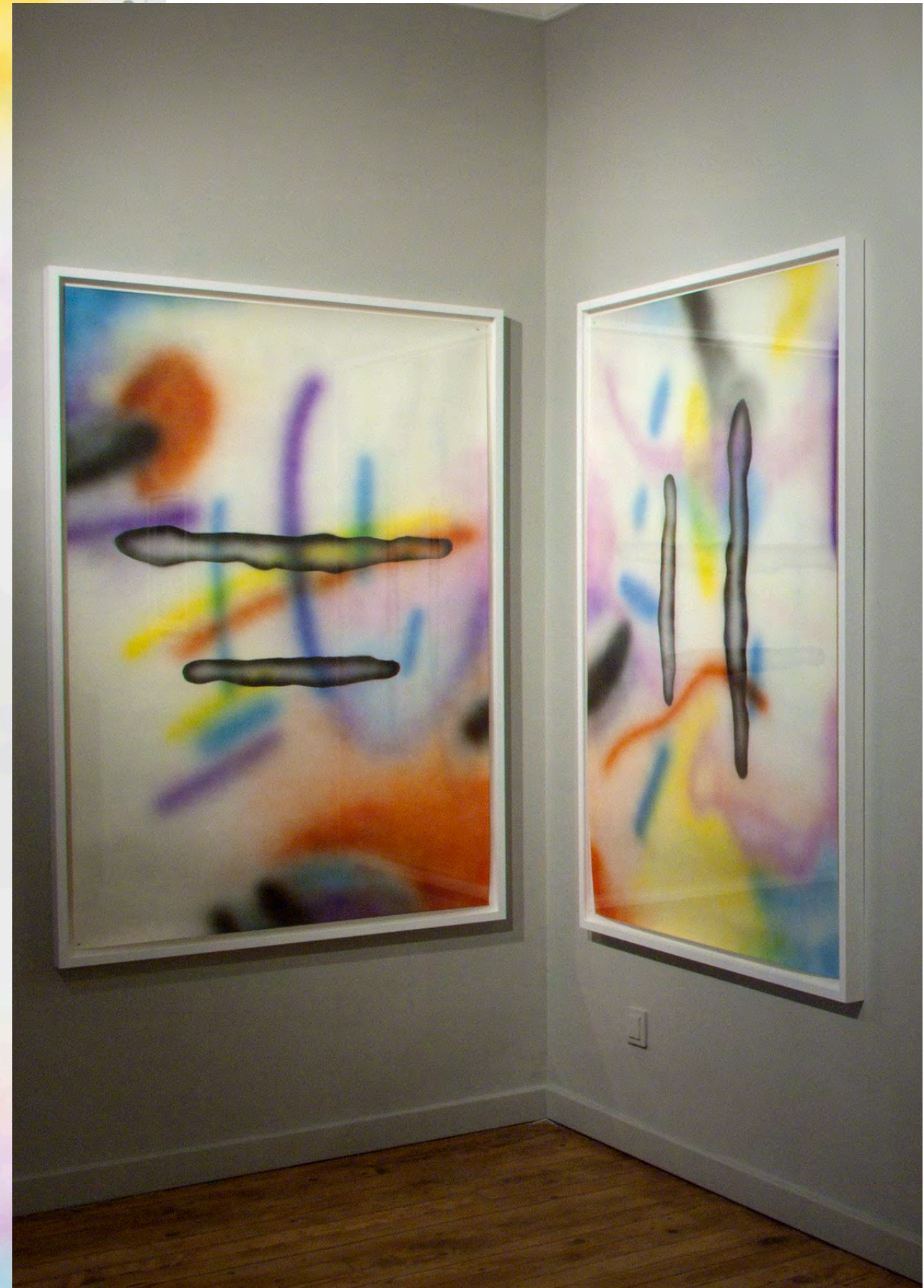


*WILSON III* (2014)  
liquid water colour on paper  
84,1 x 59,4 cm  
(above: John von Bergen)  
BLOK Art Space, Istanbul



**WILSON I & II** (2014)  
liquid water color on paper  
each 147,2 x 105,2 cm  
BLOK Art Space, Istanbul  
private collection Turkey





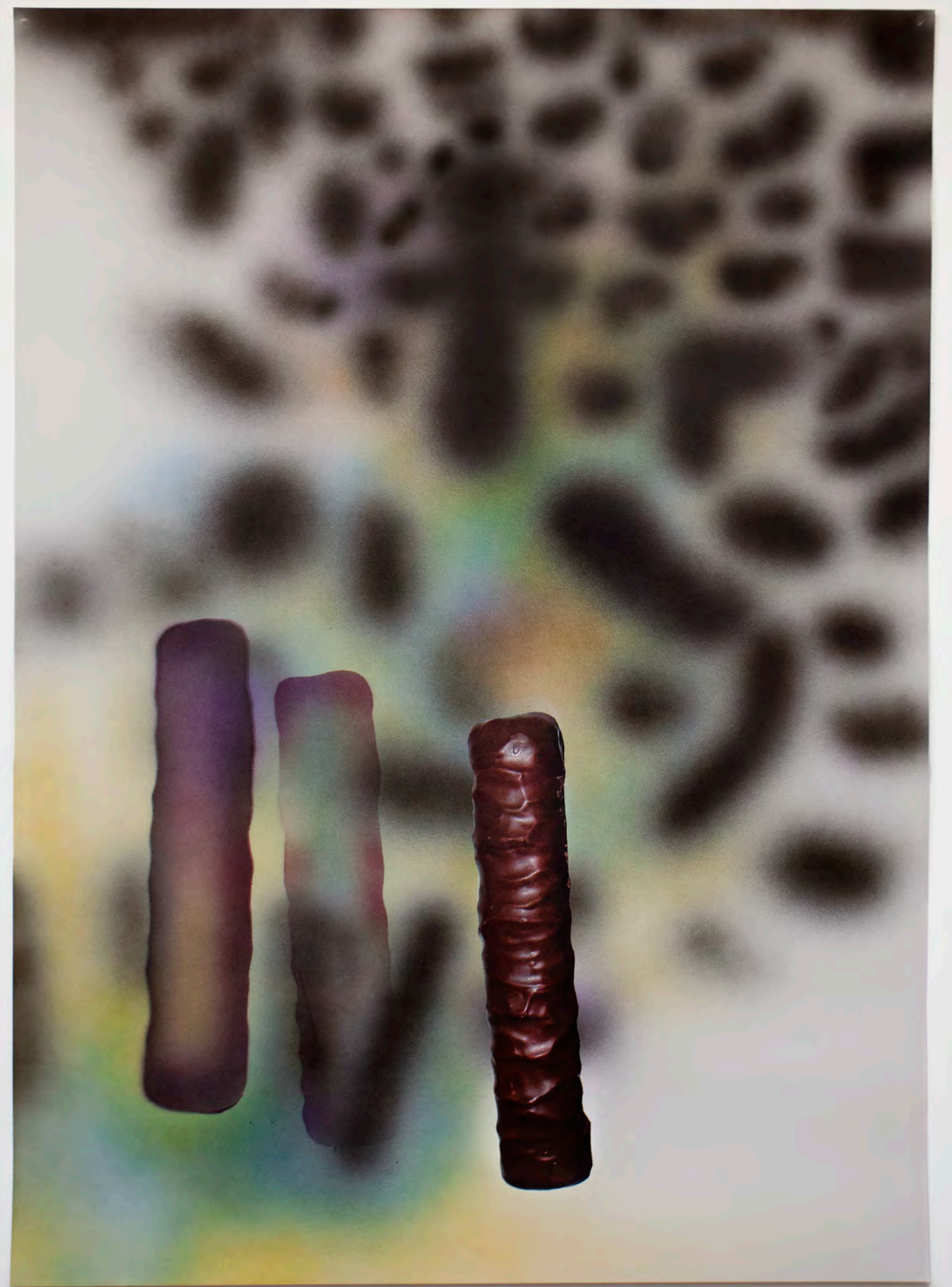
**WILSON I & II** (2014)  
liquid water color on paper  
each 147,2 x 105,2 cm  
BLOK Art Space, Istanbul  
private collection Turkey



**SWEETNESS** (2014)  
solo show  
installation view  
Cactus, Liverpool



**Eddie Bernays 5** (2014)  
liquid water colour and laserprint on paper  
84,1 x 59,4 cm  
photo by Foort Fotografie



**Eddie Bernays 4** (2014)  
liquid water colour and laserprint on paper  
84,1 x 59,4 cm  
photo by Foort Fotografie



*A Dreamer Is A Dream Too* (2014)  
styrofoam, salt dough, liquid water color  
approx. 27x4x4 cm and 22x4x3 cm  
at SWEETNESS, Cactus, Liverpool



Review of *SWEETNESS* at Cactus, Liverpool  
by James Schofield for Corridor8, 2014.

(...) Adorning the walls are eight of her pulsating and visually striking mixed media 'Eddie Bernays' works, seemingly hung so each complements and compromises its neighbour to equal effect through the mixture of complimentary and clashing colours. The pieces all contain the same constituent parts of various airbrushed colours and images of Twix chocolate bars on paper, with the colours used being atypical of Fengler's other works such as in her 'False Prophet' series.

Applied in various lengths and diameters, the colours take on abstract amorphous shapes that when layered together subtly lend a frenetic energy to each piece. Blurring the boundaries between sickly sweet and garish the colour palette reflects the increasingly narrow margins between natural and digital in our current times, without ever drawing a clear demarcation between the two.

The titles of all the artist's works are related to turning points in our understanding of perception which can be ignored when viewing them, but if acknowledged refine the conceptual possibilities for each and in this case points to the Austrian-American public relations expert Edward Bernays. Through his own pioneering work, Bernays introduced the psychology of his uncle Sigmund Freud (along with other philosophers) into everyday advertising practice and helped develop consumerism into what we know today.

This link seemingly explicitly ties into the use of one of the most popular and recognisable chocolate bars in recent times as the only motif within the entire exhibition, and in Fengler's own words in the press release written by artist Jaakko Pallasvuori she chose them;

'...mainly because of the attractiveness of the object  
it's very simple but also very appealing  
it comes from a commercial language  
but in the image it's just an abstract tool for me  
hovering between abstraction and representation  
looking yummy but also a little bit like poop  
I could have used other candy  
but somehow the Twix works very well  
so for the show the images are all in some form with a Twix...'

The idea of the Twix acting as an abstract tool for Fengler is also apparent in the only three-dimensional work in the show 'A Dreamer Is A Dream Too' (2014), where the form of the chocolate bar itself has been recreated and enlarged out of salt dough and Styrofoam, in a similar construction method to her 'Unused Potential' sculptures. The use of the same palette as in the wall-mounted works gives the half eaten and fully formed Twix fingers an almost otherworldly appearance, but again reinforces the ties between the natural and digital world, one in which this chocolate bar is no longer one of the pioneers but in fact is just one of a myriad of options we are bombarded with on a daily basis.



*Eddie Bernays 7* (2014)  
liquid water colour and laserprint on paper  
84,1 x 59,4 cm  
photo by Foort Fotografie



**Eddie Bernays 9** (2014)  
liquid water colour and laserprint on paper  
84,1 x 59,4 cm  
photo by Foort Fotografie



**Eddie Bernays 2** (2014)  
liquid water colour and laserprint on paper  
84,1 x 59,4 cm  
photo by Foort Fotografie



**Eddie Bernays 1** (2014)  
liquid water colour and laserprint on paper  
84,1 x 59,4 cm  
photo by Foort Fotografie

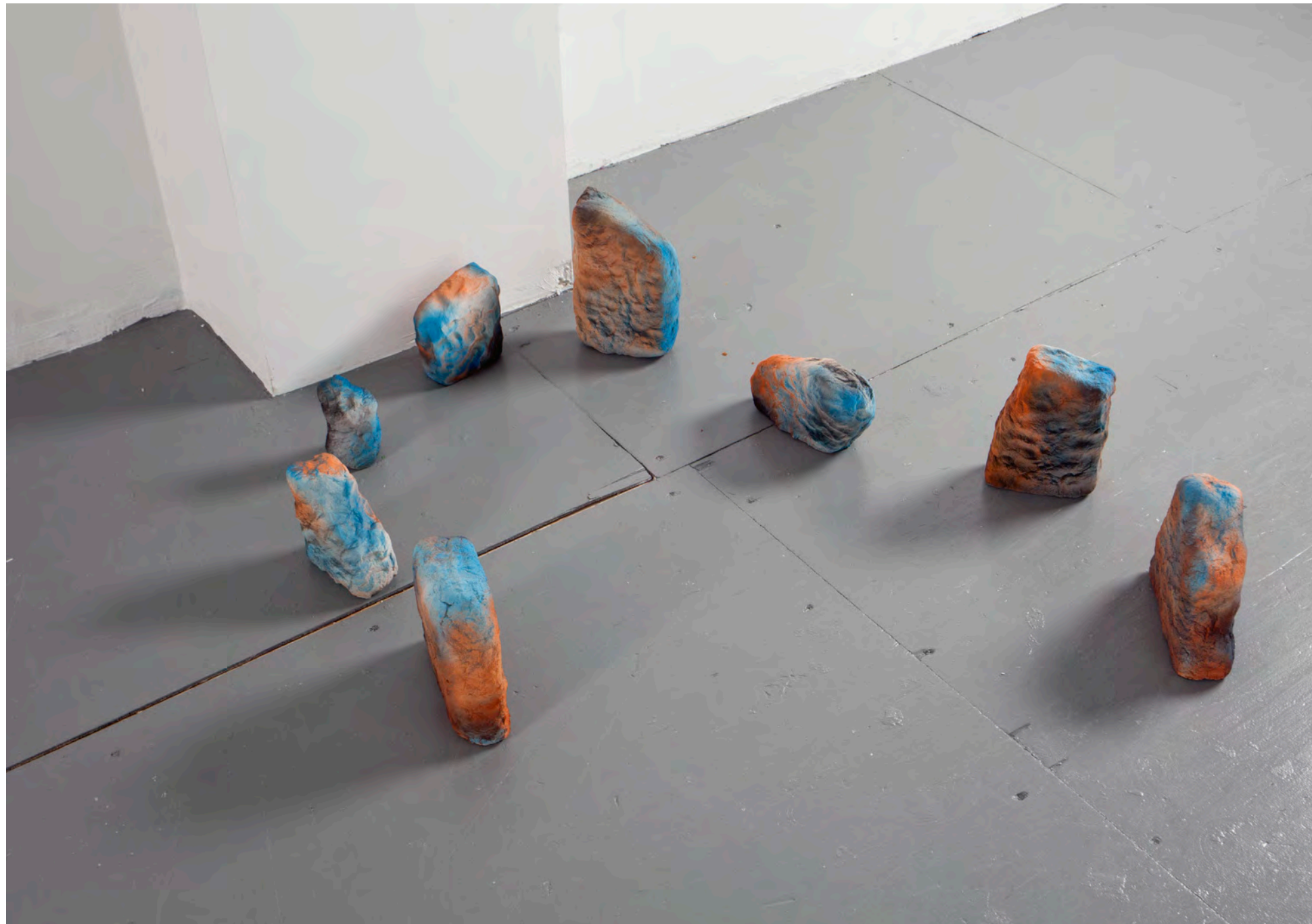


**Eddie Bernays 6** (2014)  
liquid water colour and laserprint on paper  
84,1 x 59,4 cm  
photo by Foort Fotografie



*The Day the Hate Left Your Eyes/  
Anosognosia of Everyday Life 3 & 4 (2014)*  
salt dough, glue, screws, liquid water color, mdf, wall paint  
site specific installation for *FRIDAY*, a group show at Autocenter, Berlin  
cur. by Samuel Leuenberger and Elise Lammer  
photos by Foort Fotografie





**Julia Stiles (2013)**  
11 objects, variable arrangement  
styrofoam, salt dough, liquid water color  
at *SURFACE POETRY*, Boetzelaer|Nispen, Amsterdam, 2014  
a group show cur. by Melanie Bühler



**FALSE PROPHET 3 (2013)**

liquid water color on paper

147,2 x 105,2 cm

Boetzelaer|Nispen, Amsterdam, 2014



"Like you could touch it, like it was lit with skittles. It was about the poetry of surfaces."

- Harmony Korine at the press conference for Spring Breakers at the Toronto Film Festival 2012

(...)

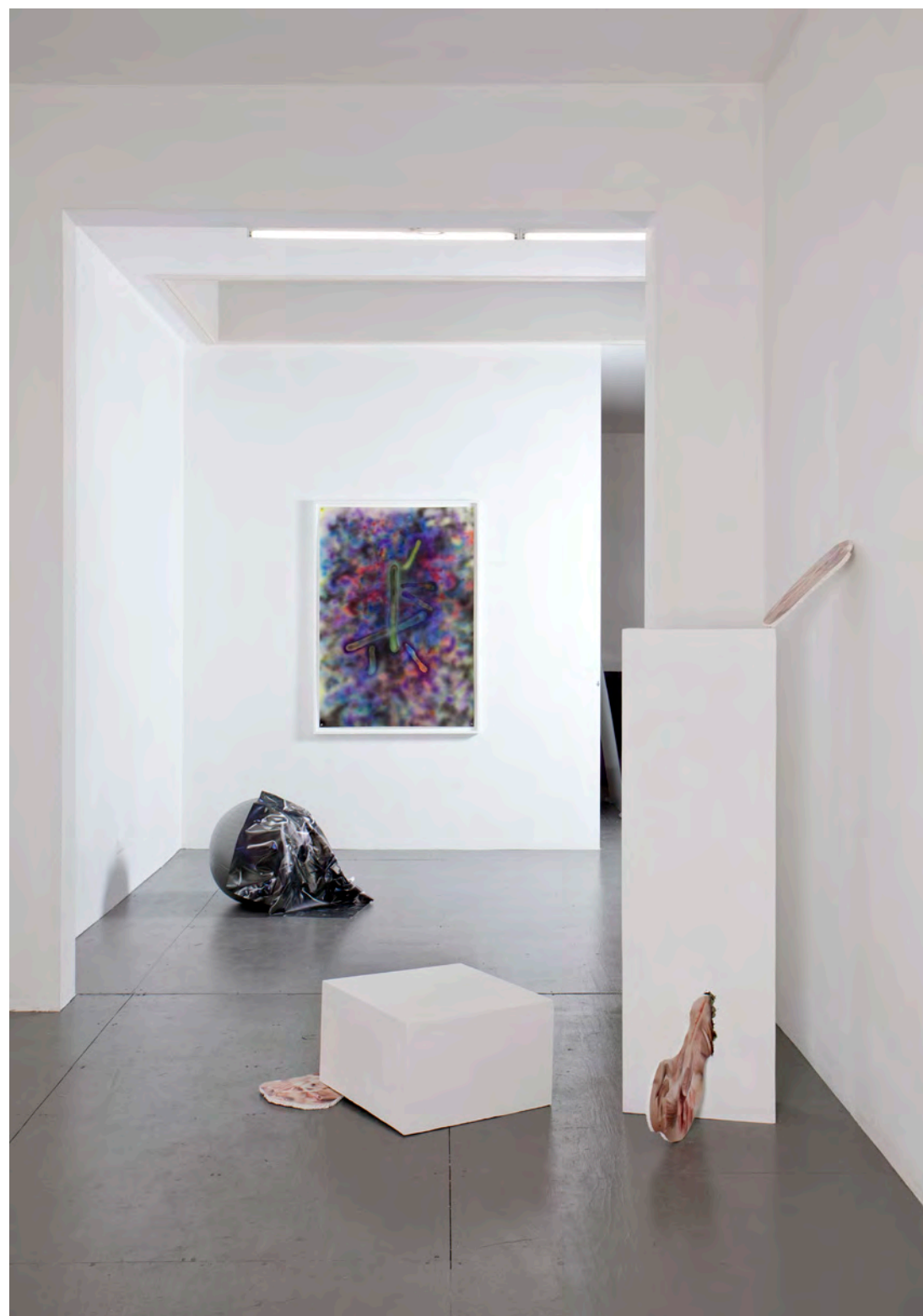
In Katharina Fengler's paintings flatness dominates. On her large airbrushed works on paper fore- and background merge, while high and low contrast meet. Her paintings have an absolute presence, no before and after. The eye doesn't know where to focus, how to zoom in or out, where to look first. Her paintings conjure the atemporality of the screen, the juxtaposition of disparate entities on one equalizing plane. This obstruction of perspective, in combination with a mesmerizing presence, also translates to her sculptural work. As if they fell from the paintings, these objects occupy space like alien things. Upon closer inspection, they reveal distinctly human marks, such as handprints, which complicate their smooth, Photoshop-like appeal.

Melanie Bühler for *SURFACE POETRY* at Boetzelaer|Nispen, Amsterdam, 2014.

*Unused Potential 6* (2013)  
steel wire, salt dough, glue, liquid water color  
30 x 28 x 26 cm  
Boetzelaer | Nispen, Amsterdam, 2014







**Esther Greenwood (2012)**  
liquid water color and acrylics on paper  
147,2 x 105,2 cm  
Boetzelaer|Nispen, Amsterdam, 2014.  
(middle/front: Ida Lehtonen, Rachel de Joode)





**FALSE PROPHET 4** (2013)  
liquid water color on paper  
147,2 x 105,2 cm  
Boetzelaer | Nispen, Amsterdam, 2014  
(front: Ida Lehtonen)





***Anosognosia of Everyday Life 1*** (2013)  
salt dough, mdf, glue, liquid water color, wall paint  
100 x 39 x 35 cm  
at *SURFACE POETRY*, Boetzelaer|Nispen, Amsterdam, 2014  
a group show cur. by Melanie Bühler



**FALSE PROPHET 1** (2013)  
liquid water color on paper  
147,2 x 105,2 cm  
photo by Ryan Thayer



**FALSE PROPHET 2** (2013)  
liquid water color on paper  
147,2 x 105,2 cm  
photo by Ryan Thayer



*Unused Potential 1* (2012)  
aluminum wire, salt dough, glue, liquid water color  
25 x 68 x 28 cm



*Impostor Syndrome* (2012)  
installation view  
(Esther Greenwood, Walter Freeman, Juliane Koepcke,  
Mariska Hargitay & Unused Potential 1-4)  
photo by Henning Moser

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