

**Press information**  
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**take me to**

**max goelitz opens with a multimedia, intergenerational group exhibition providing insight into its programmatic future in the analogue and digital realms**

The newly formed gallery max goelitz opens on April 2, 2020, with the multimedia group exhibition "take me to". The title affirmatively references both the continuation of a previous conceptual direction and, in its openness, a future to be created and defined. "take me to" brings together seven international artists of different generations – Niko Abramidis & NE, Neil Beloufa, Nina Canell, Brigitte Kowanz, Haroon Mirza, Gabriel Rico and Keith Sonnier – whose works have in common the use of abstract materials that are mostly technology-based and involve their viewers in an immediate way. Despite their autonomy, the works function as social and informational connectors.

Brigitte Kowanz's *Discover* (2017) follows the artist's long-term exploration of the binary Morse code, which she has again and again employed as a formal element that in turn bares a second layer of meaning. Kowanz has since the late 1980s frequently combined light with letters and linguistic codes to visualize the complex relationships between seeing and understanding, perception and realization. In his *Stock Prop* series, Keith Sonnier uses materials like polystyrene, corrugated cardboard and flocking paint, which give the geometrically formed objects a raw texture. Both *Stock Prop* (2010) and *Stock Prop Study C* (2014) are created to be exhibited in connection to a wall. They extend into the space of the gallery, hovering between a sculpture, an architectural intervention and an object to be activated. The holes in each panel appear to stand in relation to the human body – to fit a person's arms, legs and head. Combining moving images and a seemingly operational wall sculpture in *Cryptic Machine Prototype A* (2019), Niko Abramidis & NE employs capitalist aesthetics and plays with familiar reaction patterns, while Neil Beloufa integrates sockets or USB ports in his *Vintage* series of cabled wall reliefs. Only at a second glance does one recognise the imprints of cans under the surface of *Cans of Brown* (2019) – like fossils of our civilisation. Nina Canell's interest in physical properties and their imperceptible processes, memory and knowledge, as well as her conviction that there is no such thing as transmission without change, stands symbolically for the exhibition's topic. In the artist's view, her works made of subterranean high-current cable and CPUs, such as *Cucumber* (2018), carry the information they were exposed to. Gabriel Rico's *XXVIII -More robust nature.. more robust geometry-* (2019) is characterised by the interrelation of seemingly disparate objects such as branches and neon tubes, ironically and poetically inviting viewers to reflect on the ambivalence between nature and order – principles established by humankind. The largest work of the exhibition, Haroon Mirza's *Untitled Song Featuring Untitled Works by James Clarkson* (2012), consists of six sculptures that are independent but connected. The technoid assemblages are reminiscent of a DIY aesthetic and subcultures of experimental music, and produce sounds that gradually overlay at certain moments to evolve into a composition.

"The first exhibition in our new constellation shall invite visitors – as the title suggests – to join not only a subject-based journey towards a programmatic development, but also a journey of thought towards an evolution of the gallery model itself," says Max Goelitz. "The majority of artists will be featured again in focussed, in-depth presentations. At the same time, we would like – not only taking into consideration the current situation – from the inception of our activities to pay special attention to an innovative and substantial digital presence, intended to reach a new audience."

Against this backdrop, "take me to" will take place both in an analogue manner (by private appointment only) and, in an amplified way, in the digital realm, in online viewing rooms and a series of collateral digital formats. The official opening for a broader public will take place at a later time. "take me to" will be on display until mid-June.

### About the artists

In his installations, **NIKO ABRAMIDIS & NE** (\*1987 in Munich) references visual strategies that are typically employed to demonstrate aspirations of political and social power: glossily polished materials and trademarks of entrepreneurial identity. However, Abramidis elevates the spatial scenery into the realm of the grotesque. He embeds symbols of sovereignty into a shrill cosmos that unravels the allegedly secure order of clear hierarchies. In 2018, Niko Abramidis & NE received the ars viva Prize for the Visual Arts, annually bestowed by the Kulturkreis der Deutschen Wirtschaft of the BDI e. V. The following year, the artist's works were included in group exhibitions at Kunstmuseum Bern and KAI 10 | ARTHENA FOUNDATION in Düsseldorf.

The French Algerian artist **NEÏL BELOUFA** (\*1985 in Paris) conceives video works, sculptures and installations characterized by a poetry of the abysmal, merging fiction and reality. He draws on his interest in what actually exists and how it is interpreted, a subject he explores without moral judgement, cultural cynicism or any kind of irony – though sometimes with humour. His installations include various materials and techniques, and they often contain exposed technological components and digital devices they are made of, with explicit references to the contemporary subculture. In 2015 the artist was nominated for the Prix Marcel Duchamp, and in 2016 for the Nam June Paik Award. His work has been presented in multiple solo exhibitions at venues such as Palais de Tokyo, Paris (2012); the Museum of Modern Art, New York (2016); and Schirn Kunsthalle, Frankfurt (2018). In fall 2020, Pirelli HangarBicocca in Milan is dedicating a comprehensive show to the artist, and he has also been selected for the international competition of the festival-cum-exhibition KINO DER KUNST in Munich. Beloufa was represented in the 55th (2013) and 58th (2019) Venice Biennales and in the 2013 Biennale de Lyon.

**NINA CANELL** (\*1979 in Vaxjö, Sweden) researches the potential of hidden and inconspicuous objects and materials. She converts electrical and fibre-optic cables that have been cut open, unwound wire coils and unearthed electrical lines into sculptural arrangements. Her interest in technological achievements, physical properties and their imperceptible processes is led by questions of memory and knowledge. Canell is convinced that transfer – whether between physical objects or living organisms – does not happen without loss, and thus a result is never based on the unbiased transmission of an original source. Instead, the transfer is determined by the distance travelled and by the things encountered on the way that are or aren't reflected. In 2017 Canell was represented in the Nordic Pavilion of the 57th Venice Biennale, and in 2019 both Kunstmuseum St. Gallen and Kunsthalle Baden-Baden presented solo exhibitions of her work.

For the Austrian artist **BRIGITTE KOWANZ** (\*1957 in Vienna), light and language serve as artistic mediums. She continuously interrogates the different manifestations of light, treating it as both material and information carrier, and thus a metaphor for a search for new forms to portray a visible reality. In her works, political statements and information transfer merge with a formal aesthetic. Kowanz was awarded the Große Österreichischen Staatspreis in 2009 and represented Austria at the 57th Venice Biennale in 2017. Since 1997 she has been a tenured professor at the Universität für Angewandte Kunst in Vienna. The Museum Haus Konstruktiv in Zurich has currently dedicated an expansive exhibition to the artist, which is on view until the end of September 2020.

**HAROON MIRZA** (\*1977 in London) has established a distinct body of work that fuses light, sound and objects into a complex sensory experience. He describes his role as a composer, manipulating electricity – a live, invisible and volatile phenomenon – to make it dance to a different tune and calling on instruments as varied as household electronics, vinyl and turntables, LEDs, furniture, video footage and existing artworks to behave differently. His installations ask viewers to reconsider the perceptual distinctions between noise, sound and music, and to question the categorisation of cultural and artistic forms. In 2011 Mirza received the Silver Lion Award at the 54th Venice Biennale, and in 2014 he received the Nam June Paik Art Center Prize. He has had solo exhibitions at the New Museum, New York (2012); Museum Tinguely, Basel, Switzerland (2015); and the Australian Centre for Contemporary Art, Melbourne (2019), among others.

**GABRIEL RICO** (\*1980 in Lago de Moreno, Mexico) creates work characterized by the interrelation of seemingly disparate objects. He joins found, collected and manufactured materials to create sculptures that invite viewers to reflect on the relationship between humans and our environment. His installations ironically and poetically combine natural and unnatural forms, insisting on a necessary contemplation of their asymmetry as well as our own cultural and political flaws. Rico's use of neon, taxidermy, tennis balls, ceramics, stones, branches and more personal pieces of his past nods to both post-Surrealism and Arte Povera. He has had recent solo exhibitions at the Power Station, Dallas (2017) and the Aspen Art Museum, Colorado (2019). In 2019 he participated in the 58th Venice Biennale.

**KEITH SONNIER** (\*1941 in Mamou, Louisiana) came to prominence in the late 1960s with a body of work questioning the traditional notion of sculpture, using everyday materials such as neon, liquid plastic and foam rubber together with found industrial materials. He belongs to a generation of Postminimalist artists that includes Gary Kuehn, Eva Hesse, Robert Morris and Richard Serra, and he was one of the first and most important artists to treat light as new medium. Continuously experimenting with different typologies of light, Sonnier creates three-dimensional sculptures, reliefs and installations with directly or indirectly lit elements. In 1972 he was in documenta 5 in Kassel, Germany, and the 36th Venice Biennale. He was part of the iconic exhibitions "Eccentric Abstraction" at Fischbach Gallery, New York (1966) and "Live in Your Head: When Attitudes Become Form" at Kunsthalle Bern, Switzerland (1969), the latter curated by Harald Szeemann. Munich is home to one of his most spectacular works in Europe: the 1.2 kilometre long installation *Lichtweg* (1989–92), connecting two terminals of the Munich airport.

#### **About max goelitz**

max goelitz presents a contemporary, international and intergenerational program focusing on artists working in an abstract, conceptual vein in various mediums, from painting and sculpture to architecture and light art. The portfolio of services includes individual consulting, the implementation of large-scale projects and commissions, and more. max goelitz operates in a network of partner galleries – such as OMR, Mexico City, and Häusler Contemporary, Zurich – in order to guarantee highest relevance in the market and foster artistic exchange. In March 2020, Max Goelitz, formerly the gallery's director, became the successor of Wolfgang and Christa Häusler, who had led Häusler Contemporary Munich for almost thirty years, establishing it as one of the finest addresses for contemporary art as well as in the management of multi-year commissions, James Turrell's Skyspace Lech in Austria being the latest example.

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