

INFORMAL ENCOUNTERS - Peter Casagrande - Virginia Glasmacher - Annelen Käferstein

Informel, das geht schnell! (Informal, that goes fast!)

Although it rhymes - at least in German - , it's not true, at least not always.

Take Berlin: East and West, South and North, tradition and start-up, currywurst and champagne, Schinkel and Eiermann, philharmonic orchestras and techno parties meet here. There are no formal requirements for how they manage to get along with each other. And when they do, it's the result of tolerance and experimentation, curiosity and self-confidence.

In informal encounters, the absence of form and the increase in freedom either complicate or facilitate the contact. What emerges cannot be predicted. In the same way, in informal painting the renunciation of documentary and motif-bound imagery does not mean the abandonment of a complicated and ambiguous creative process. Here, too, everything can happen very quickly or take a very long time.

The Informal is alive!

The informal painting as a network of color flows, transitions, contrasts and interlockings defies the canon of classical design elements. Spontaneous gestures, colors, material and coincidental constellations are equal with regard to their expressiveness and are of equal value. Many voices are heard that have yet to negotiate their meaningfulness. This was the case at the time of the fathers of Informel such as Karl Fred Dahmen, Karl Otto Goetz, Wols, Emil Schumacher, Hann Trier and others and is no different today. The process of painting as improvisation in the field of tension between the development and dissolution is an artistic attitude and has lost nothing of its topicality.

In this exhibition three artists meet who do not yet know each other and yet have much in common:

Peter Casagrande, who was born in Weilheim in 1946 and has German-Berlin and Italian roots, is a master of the large format. It is often large, sacred spaces that inspire him to his works and whose spatial effect he deepens and creates with his paintings. Thus, already in 1996 in the Berlin Parochial Church a 470x720 cm large painting was exhibited.

Virginia Glasmacher, who was born in Richmond/Virginia in 1969 and lives in Wetzlar, has dipped such different rooms as offices and hospital rooms in color with her painting. Through her method of applying paint she creates depth structures that invite the viewer to take a walk through color landscapes. With this exhibition she does this for the first time and finally in Berlin.

Annelen Käferstein, born in Berlin in 1973, creates atmospheres of great zest with her luminous and yet watercolor-like translucent paintings of great delicacy. In contrast to this lightness she creates through the selection of complementary colors that communicate with each other, she creates an often joyful and explosive tension that captivates the viewer.

What the artists have in common is that the paintings have a memory of their own, containing traces of their creation. But even in the present, they do not limit their effect to the canvas space, they reach out as a color space, changing the architecture and the atmosphere. By constantly generating new spatial experiences, they are creative in the truest sense of the word.



Abb: Peter Casagrande: O.T., 2006, 200 x 160 cm



Virginia Glasmacher: Coelin-Carmin, 2016, 135 x 120 cm



Annelen Käferstein: Phönix, 2016, 250 x 210 cm