

COLOUR TANGENCY

by Martina Schumacher
12 May – 21 July 2024

Opening 12 May, 3 – 7 pm
Musical performance by Sabrina Ma,
featuring composition by Martin Bongartz, 4 pm
artloft.berlin, Gerichtstrasse 23, 13347 Berlin — www.artloft.berlin



Martina Schumacher, *French Curves*, 2023, acrylic on canvas, 2,10m x 1,70m. Photo: Eric Tschernow

Intense colour is Schumacher's brave manifestation. Enclosed glass objects coloured with blue, orange, or pink liquid ink shine in the exhibition space. Catching sunlight, the objects radiate. The transparency of material from which the objects are made mixes vibrantly with the speed of light, seducing the spectator's attention.

Minimalism in colour is what comes to mind when experiencing Martina Schumacher's art. She was a student of Georg Baselitz, who is considered a figurative expressionist, but such expressionism is not present in Martina Schumacher's conceptual processing. The reason stems from her wise mentor's advice during her Berlin Academy years: "You know how to paint. If you would like to learn more: 'You need to reduce and follow new paths,'" Baselitz said to his young student.

This is one way to set out on an unlimited spectrum of experiences in pursuit of finding one's own language, to feel free in taking another direction—a great privilege and exceptional educational inspiration for a young artist.

Paintings developed by Schumacher, such as her *French Curves* series, take us back to experiences in geometry exercises and Burmester stencils. The artist's use of this tool is multiplied in scale on huge canvases, creating compositions of body-like silhouettes in graceful shapes and

with extensive surfaces of industrial, prime-coated canvas allowing air around each line.

Curved lines suggest movement with a feminine organic charm. For Schumacher, they "are more free, dance-like lines and even offer a sensual gaze, compared to straight lines or triangles."

Each line is composed with a decisiveness that demands focus and precision. Schumacher quotes Wassily Kandinsky "from a dot, to a line" and then, in her case, moves on from a dot to a line to a curve, which leads to spiral movement and brings to mind a swirling female dancer.

We find such lines in multicultural ornaments that project fluidity and a continuity of organic forms. We relate to them as inspiration in art, design, and architecture. Straight lines do not exist in nature.

Tanya Berlinski

COLOUR TANGENCY – by Martina Schumacher is part of a series of exhibitions at Gerichtstrasse 23, a building that has become a dynamic multicultural organism, considered by visitors from many corners of the world as an edifice with an open, free-spirited Berlin character. G23 is a space offering layers of continuously developing creative activities exploring new initiatives across various disciplines.

Exhibition curation: Tanya Berlinski
Poster design: studiopyda.com

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