

*Handlungsoptionen
bei unbestimmten
Bedingungen*

Erika Krause
Sally Lewis
Ursula Ponn

**RADICAL
SPACE //**

UNTERE WEIDENSTRASSE 30 BACK DOOR | 3rd FLOOR 81543 MÜNCHEN







Ursula Ponn, Relais, 2019, blank billboard on cardboard pole, 360 x 93 x 80 cm



Ursula Ponn, Void, 2019, pencil drawing on paper, cut and woven, 135 x 175 cm



Sally Lewis, untitled, 2019, mixed media, 42 x 32 cm

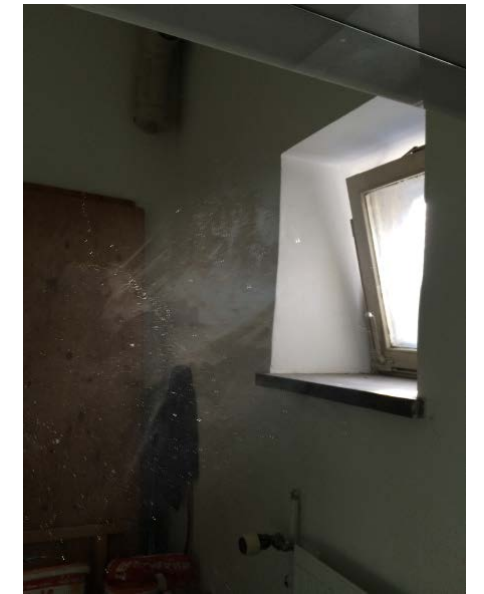


Sally Lewis, untitled, 2019, mixed media on digital print, 104 x 103 cm





Sally Lewis, untitled, 2019, mixed media, 50 x 41 cm



Ursula Ponn, oT, photography, digital-print on Fortex, edition of 5, 15 x 20 cm



Erika Krause, oT, 2019, ink, pencils on paper, 30 x 21 cm



Ursula Ponn, oT, drawing, paper cut, open frame, 30 x 40 cm



Ursula Ponn, oT, drawing on two sheets of paper, folded, framed, 40 x 50 cm



Erika Krause, oT, 2019, selfportrait-smoking a cigarette, ink, marker on mdf, 33 x 44 cm



Sally Lewis, untitled, 2019, oil on print, 24 x 20 cm



Erika Krause, oT, 2019, Blaupause, ink on wood, 44 x 31cm



Posters, Edition of 10, signed, 2019
Ursula Ponn, Sally Lewis, Erika Krause



Uncertainty has become the psychological reality of our time with the lack of any knowable 'Future' in the face of ecological and climatic collapse against a backdrop of political uncertainty.

This exhibition brings together three artists with diverse approaches in concept and materials to their work. However they share an attitude towards process, prioritising improvisation as a 'syntactical' act of representation itself.

Krause's paintings evolve through "écriture automatique" working spontaneously with movement through hand and body. Using abbreviations and codes with growing, mutating lines. Working through drawing to painting to cutting. At the same time a reflective process pausing, erasing and painting over.

In Ponn's work a language evolves through both material alchemy and intention. She talks about 'the moment before the idea, before the thought – a state not dissimilar to remembering: not linear, scattering, constantly changing, accessing old memories, reacting to the unexpected. The pen sets in, begins, seeks'

In Lewis's work Tischdecken or images are scavenged from flea markets, painted, sewn, adorned with studs. Then made into digital prints on paper and worked on again. It is in this language of layering and recycling that meaning resides.

These approaches privilege impulse, material and improvisation with no knowable outcome.

There are some parallels in attitude to many grassroots movements emerging now - namely climate change movements that share the notion of 'Active Hope' (Macy). Acting without knowing if you will succeed. The impulse itself to 'act' is privileged rather than evaluating and proceeding when success is guaranteed. The guiding impetus in these movements is the investment of 'active hope' as a guide to their intentions. A process of improvisation, expression and reflection.

Sally Lewis