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J Q K A

Marc Brandenburg, Tjorg Douglas Beer, Carsten Fock, Hans-Jörg Mayer

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Hans-Jörg Mayer, born in 1955, takes us in a trip to cruel and happy clowns, *blue bean babies*, black and white soldiers of the Bundesrepublik Deutschland, vague waves and tender horizons – all his pieces are bittersweet odes to life, treating neglect, extreme hysteria and his gestures endanger at the same time – repeatedly. The meanest maledictions lead to the most beautiful reconciliation drawings. It's life, not easy nor comfortable, never, but always true.

Carsten Fock, born in 1968, is into the thematic of religion, the transcendental, even an inner eye, or perhaps a third eye. He is located without doubt between Christian iconography and *outsider* art, forgetting romanticisms and expecting to extreme expressivity and anger; raw anger with his hypnotic search still astonished. His dialogue daily confronts history of art, especially with german stand. Fock is a sea of questions that search for a mouthful of air, Fock has an irritating calm and avoids answers that don't solve anything, telling nothing.

Tjorg Douglas Beer, born in 1973, his anarchic vocabulary is belligerent and denounces the media exaggerations and the political and social structures. He will never adopt a moralist tone; one must try to concentrate in the silence while contemplating his work, in spite of the visual cacophony. It is attractive and offensive at the same time. It seems desire but it's pain ...however, we must dare to enter in this unpleasant labyrinth.

Marc Brandenburg, born in 1965, observes attentively the frivolous aspect of the art world, frivolity that serves him as a metaphor on the racist and sexist tendencies of the occidental high-classes. His thematic is inspired on nightlife, as night erases the differences on the colour of the skin or what some call race. These night raid allow him to breathe freely and to stop thinking of the differences devised by men. These incursions at night have permitted him to find his main characters, people at the limit of society, whose neo-humanistic ideas have made them leave rigid and conservative schemes behind. Being different doesn't mean being a victim – and his drawings seem to state it very clearly.

Curated by René Schmitt

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