



Blanca Blarer
Flanken
April 21 – May 26, 2018

Movement in space plays a central role in Blanca Blarer's work. Starting off as a painter, Blarer's focus shifted during her studies at Vienna's Hochschule für Angewandte Kunst. In Maria Lassnig's master class, she turned to experimental composition. In her art-in-architecture projects, Blarer explores spaces in detail by way of meticulous movement. Here, the artist locates her spatial interventions in an ensemble with the architecture. In the process, ironic, playful, and very precise commentaries emerge, a condensation and conceptual expansion of space that goes far beyond architectural functionality: space as movement.

In the exhibition *Flanken*, Blarer shows six several-part works that not only raise the issue of the relationship between space, movement, and the work in their spatial interventions, but also pose the question of the relationship to the beholder within this triangle.

The exhibition begins with *Neapelgelb* (Naples Yellow) in the foyer. Five swinging panels, linked to a base, can be moved individually using hinges. By way of the arrangement of the five panels, this results in various interactions of light and shadow, the bright yellow tone sometimes seems whitish or pastel-like, sometimes flickeringly bright, sometimes almost green. *Ammonite* continues the subject of *Neapelgelb* and multiplies it across two horizontally arranged wall panels, one with six parts, one with eight parts. The gray color that gives the work its title is reticent, almost meditative, the gaze of the beholder slows. Grouped compactly, the panels draw upward and towards the front, forming flanks that seem almost two-dimensional from a distance. The artist answers the question of movement in space using minimal means and yet generates a maximum effect. During the exhibition at Galerie Mark Müller, Blarer will repeatedly rearrange the hinged panels, trying out new possibilities and arrangements. The work transforms into a performative object, a spatial intervention with unexpected visual axes and changes of perspective.

In the very next work, Blarer breaks playfully with her strict formal vocabulary in the choice of material. In *Spiegelflügel* (Mirror Wings), she arranges twelve mirrors on two wall mirrors placed vertically on top of one another that can fan out like a kaleidoscope and reflect the surroundings in unusual segments. Fissures, divides, and reflections instantly make the room seem like a cabinet of wonder that results in surprising encounters due to the movement of the beholder. With *Perlweiss*, Blanca Blarer condenses the exploration of space and movement to the most essential, attaching a single hinged panel to a base molding. In contrast to the works with several parts, the materiality of the panel and the painterly style are central here. Light refracts on the pearly surface, forms color gradients, arrests the gaze. Once again, a deceleration of observation, of viewing takes place. Movement becomes conceptual space.

Barbara Ruf (english translation by Brian Currid)