

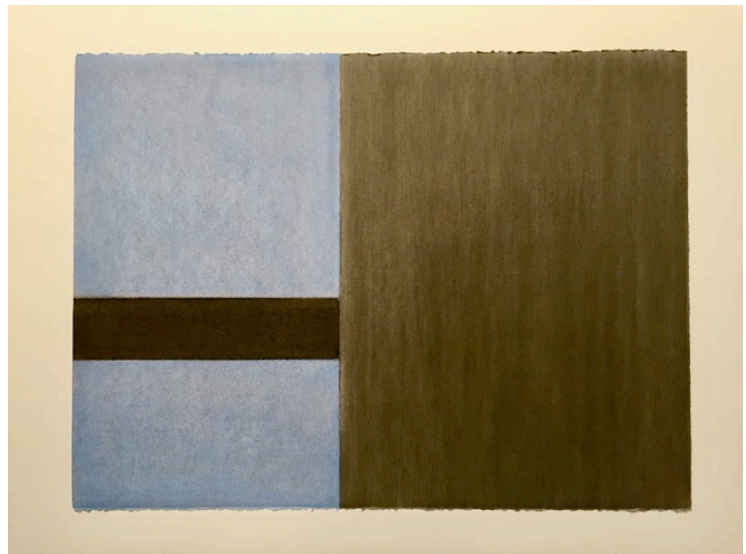
## Works on Paper and 4 Small Paintings

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19.01. – 09.03.2019

### Vernissage

Saturday, January 19, 2019



Haze #10, 2018, Charcoal and pastel on paper, 22 1/4" X 30" (56.5 X 76.2 cm)

**"I make abstract, nonrepresentational art. My compositions are asymmetrical geometric rhythms. The asymmetry creates a sense of movement, transition, and the element of time. Though my art is reductive, my surfaces are painterly."**

Mark Williams (<https://www.markwilliamsartist.com/artist-statement/>)

New York painter Mark Williams had his previous solo exhibition at Galerie Wenger in 2015. The currently exhibited works on paper differ both stylistically and formally from those shown at the time and can be described as "reduced to the maximum", a formulation that was also used by the German-American architect Ludwig Mies van der Rohe for minimalism in building. By analogy, constructively concrete art can be understood as an expression of artistic minimalism, which, as with Williams, is concentrated on colors, forms, lines and materials. The artist has further reduced these essential elements in his most recent works in order to achieve maximum effect.

Williams' compositions consist of rectangular fields of various size and color, with a captivating interplay of black and color layers ranging from strictly opaque or semi-opaque to translucent, partly monochrome. He stays true to his understanding of art as cited above. His works are still abstract, nonrepresentational, and composed of asymmetrical geometric rhythms, but now they testify to his courage of reduction. His originally colorful palette has now given way to largely black, grey and white, and only occasional color; and the image carrier is paper instead of wood or canvas. Instead of acrylic, oil or enamel, he now uses easily hand-blurred charcoal and pigment chalks as well as ink. The rectangular fields are always anchored to one or more edges of the paper support. In these new works, the observer can embark on a contemplative journey. Emotions are evoked; the invisible and the incomprehensible are made apparent.

Dr. Magdalena Plüss, art historian