

newsletter

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From March 23 until May 4, Ra Gallery will present new jewellery by **Karin Herwegh** and new objects by **Michael Brennand-Wood**. You are cordially invited to the opening of both exhibitions on **Saturday March 23**, from 4 until 6 pm.

exhibition

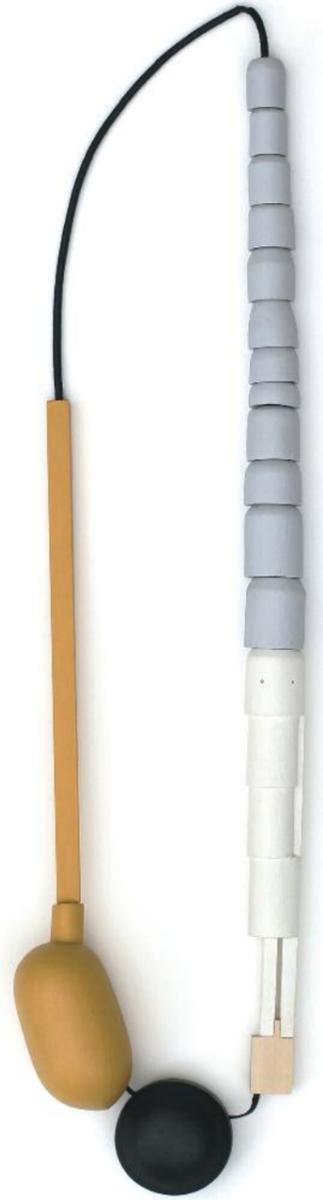
Karin Herwegh
Points of View

More and more, my work is becoming a kind of personal visual report on the things and issues I care about. The fact that I can simply use a piece of wood and a knife to create contemporary work makes me feel independent from modern technology. The designs are not fixed beforehand, each necklace is made within its own whimsical logic. I decide on shape and size while I carve the wood, every stroke of the knife leads to the next.

When ready, the separate elements are linked together, and following a certain theme, narrative or memory, a composition is formed. This way, the experience of the making is made apparent to the viewer, although the cultural and historical references in the piece can be read and interpreted in different ways.

For me as an artist, it is more interesting to place question marks than to provide answers. The works are open to be appropriated by the imagination of the viewer.

KARIN HERWEGH



Michael Brennand-Wood
Objects

An object can be defined as a material, perceived by the senses, the end of an effort or activity, it may be a goal, something mental or physical towards which thought, action or feeling is directed. My *Objects* are equally ambiguous in how they may be understood, they have sculptural, painterly, architectural and textile qualities inherent within their construction. Structure and rhythm are the foundation stones, on which I build.

I've always been interested in instructional directives, old manuals, textbooks of black and white graphic drawings that tell you what to do, recipes to follow or in my case question, subvert and reinvent. My work ultimately goes exactly where it wants to go, I facilitate that process but I certainly don't control it. Each work is in effect an individual game, a conversation between maker and outcome, what you see in my use of line is the evidence of play; the moves made and counteracted, the strategies employed. Of particular importance in this series is the ground; I wanted to create a bespoke surface that would be

accessible from all directions, there is no hierarchal primary viewpoint.

I've exhibited with jewellers on many occasions; our constructional sensibilities are almost identical; the difference is usually one of size. If my work reduced in size and jewellery became larger we would meet in the middle. I view my *Objects* as tiny pieces with big ambitions.

MICHAEL BRENNAND-WOOD

