

**HINRICH SACHS*****On doit exposer sa vie pour la liberté (Don Quichotte)*****20.05 – 03.07.2010**

The current exhibition by Hinrich Sachs revolves around the traditionally cultivated, style-oriented gaze of the viewer. It targets the expectations of a recognizable signature style, which remains of importance even in neo-conceptual production. Sachs has offered an alternative to this for several years now, exploring a quite different possibility of aesthetics by presenting bodies of work developed in parallel which are formally coherent within themselves, while contradicting each other. The counterparts appear foreign or without relation, because they are focussing on different modes of experience. It rests with the viewer to develop affinity towards this or that work or body of work. In recent years he has employed a range of different formats imbuing each with equal value, whether projects in the public space, publications, works for exhibition or for collection.

Since 2004 he has been working on his series of 'vehicles', in 2008 the *Manuals* appeared, and throughout last year he produced the *Fabric Paintings* and *Templates*, both of which are on show at Gallery Skopia for the first time.

The *Manuals* are poster-size watercolours, drawing upon titles from the flood of guidebooks for art lovers and collectors, each cooking down three selected book covers into a mute mix. They can be viewed as silent palimpsests, as the opposite pole or echo of the activity of talking about works.

The departing point for the *Templates* is found somewhere else, as they focus on artist's statements in parallel to their works. Each single template piece shows such a laconic phrase, mostly containing the terms 'I' or 'me'. However, as the letters are cut as negative forms from sheets of coloured and transparent perspex the pieces become, both literally and metaphorically, a template. This body of work transposes the artist's statements, which augment authenticity, right into the exhibition itself, allowing us to understand how their subjectivity is 'produced'.

The *Fabric Paintings* address aspects of speculation and dealing within the contemporary experience of art objects, presenting us with their precise opposite. Fabrics with diverse geographical, cultural and temporal provenance, be they monochrome or with simple geometrical patterns, have been 'found' by the artist over the years. These are selected, hemmed and hung in the most simple manner. Undermining the idea of a group, they perform individually, as 'solo voices'. Each work is particular and different in size and format, its dimensions developed from the specific material and visual qualities of the fabric, appearing in an unmediated fashion on the wall, they form a bodily and pictorial presence. Here, aspects of colour and weave, expression and decoration, modern visual language and dissolving cultural distinction become perceptible. Each *Fabric Painting* displays a form of 'making with thinking' developing a paradoxical contrast with discursive production and context. Nevertheless, being easily transportable makes them real travel companions and refers to contemporary mobile working- and living conditions.

Within what Philippe Pirotte has termed the 'indeterminate maze of intentionality' of our present time, this exhibition might be seen as an attempt to continue moving, with curiosity, wit and a sense of surprise.