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Claudia Wieser – LA GRANJA  
von Bartha, Copenhagen  
February 5 – March 11, 2022

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Von Bartha is pleased to present *La Granja* (5 February – 11 March 22) a solo exhibition by Claudia Wieser in the gallery's recently opened Copenhagen space, located inside a former lighthouse, built in the 19th century, in the Carlsberg district. The exhibition focuses on a new body of work by Claudia Wieser, which has been inspired by a recent visit, by the artist, to a 17th Century Spanish manor house.

During her latest artist residency in Mallorca in the autumn of 2021, Wieser had the opportunity to see the estate „La Granja“ which transported her to a dreamlike world. After paying admission, Wieser spent over two hours wandering through the vast and surreal house with its various rooms and hallways, without encountering a single person. The rooms she passed were filled with strange kinds of music, animal pens, waterfalls, dyeing factories, living rooms, theatres, doctors' rooms, children's rooms, dressing rooms, wine presses, torture chambers, kitchens and candle foundries, none of which revealed the actual original function of the house.

*„Who was crazy enough to accumulate or use all these things? Who created this strange, slumbering, cobwebbed world? It was like being in a dream. You can't imagine the absurd displays that were offered to you room after room. As in the novel „Against the Grain“ by Joris-Karl Huysman, there was an increase in the never-ending succession of rooms, floors and staging until, at the end, medieval instruments of torture were presented in the basement.“*

The title of Wieser's exhibition at von Bartha, Copenhagen: *La Granja*, came as a result of the powerful impression that this holistic architectural 'work of art' left on the artist. Through association, Wieser attempts to transport the moods and individual ornaments from this dreamlike world into her exhibition.

As an artist working across a variety of media, including mirror, metals, ceramic, wood and large-scale wallpapers, Wieser has incorporated the tapestry 'Dream' in *La Granja*. Following the Flemish tradition of tapestry making, it was woven in Belgium and features a collage of landscapes, antique sculptures and gilded objects reminiscent of the artists' wallpapers. It is a web of antique sculptures, photographs of past works and passageways to unknown places.

Other artworks in the show respond to their immediate surroundings, such as 'Window' a copper piece installed between two windows – acting literally as a third „window“ to the outside world, and 'Balustrade' a tile work, typically installed beneath the window, referring to a certain ornamental language of the 19th century. Built in the 19th and 20th centuries, Carlsberg City itself makes various references to the art history and fashion of the time. Perhaps the most famous manifestation of this is the Elephant Gate, which beautifully reflects the periods fascination with exotic motifs and ornaments.

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## ABOUT CLAUDIA WIESER

Known for her work based on the principles of geometric abstraction, Wieser's multi-media approach includes drawings, sculptures, wall installations and tapestries. Her practice explores the byways of art history and media, such as the transition of a utility object to a work of art; the border between art, architecture and design; and fields such as film and theatre. Wieser finds inspiration amongst a range of influences such as Modernism and the Bauhaus, in particular the work of artists such as Paul Klee and Wassily Kandinsky, who explored the idea of Gesamtkunstwerk, or 'total work of art'. Art and craftsmanship intersect in her work, from hand-painted ceramics to gilded wooden vases, she explores the relationship between aesthetic and function, investigating the limits of shape, form and colour.

(b. 1973, Germany) took an apprenticeship as a blacksmith (1993 – 1997) before studying Fine Art at the Akademie der Bildenden Künste Munich under the direction of Axel Kasseböhmer and Markus Oehlen.

She has participated in several international solo exhibitions including; *Ich und Du* (Kunstverein Oldenburg, 2009), *Poems of the Right Angle* (The Drawing Center New York, 2010), *Waiting in the Wings* (Museo d'Arte Contemporanea Villa Croce, Genua, 2017), *Inside Stop Making Sense* (BNKR Space Munich, 2018), *Shift* (Bloomberg Space, London, 2019), *Generations* (Bemis Center for Contemporary Art, Omaha, 2020 and Smart Museum of Art, Chicago, 2020), *Lobby* (Sies+Höke, Düsseldorf, 2020), *Rehearsal* (Outdoor exhibition, Public Art Funds, New York, 2021).

Group shows include; *Perspektive 07* (Lenbachhaus, Munich, 2007), *Intensif-Station: 26 Artists' Rooms in the Kunstsammlung Nordrhein-Westfalen*, (K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2010), *Kosmos Rudolf Steiner* (Kunstmuseum Stuttgart in cooperation with Kunstmuseum Wolfsburg, 2011), *Asche und Gold* (Marta Herford, Herford, 2012), *Homebase. Über das Interieur in der Gegenwartskunst*, (Kunsthalle Nürnberg, 2015), *Soziale Fassaden. Ein Dialog der Sammlungen des MMK und der DeKa – Bank*, (Museum für Moderne Kunst, Frankfurt am Main, 2018), *Haus Werk: The Bauhaus in contemporary art* (McClelland Gallery, Victoria, Australia, 2019), *Homo Faber – Craft in Contemporary Sculpture* (ACC, Asia Culture Center, Gwangju, South Korea, 2019) and *Die Absurde Schönheit des Raumes* (Kunsthalle Hamburg, 2020), *Ways of Seeing Abstraction* (Palais Populaire, Berlin, 2021).

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