



## RECENT SILKSCREENS, FLATWARE AND A RED WALL

Mike Hentz

Opening | 10 September 2016, 7 pm  
Exhibition | 11 September - 10 October 2016

GRIMMUSEUM  
Fichtestrasse. 2, 10967 Berlin  
www.grimmuseum.com  
info@grimmuseum.com  
Wed -Sat 2-6 pm

*Wednesday Session* | Artist Talk and a Red Party  
Wed, 05 October 2016, 7 pm

*Klassik Jour Fix*  
Ludwig Seyfarth and Mike Hentz  
Sat, 08 October 2016, 7 pm

In his solo exhibition *Recent Silkscreens, Flatware and a Red Wall*, Mike Hentz (\*1954 in New Jersey) presents the first comprehensive exhibition of his objects and two-dimensional, visual output, which he refers to as „flatware.“ New works will be exhibited alongside collected materials, accumulated by Hentz throughout the previous decades and integrated as adjunct components in his polymedia performances.

Since the mid 1970s Hentz has created predominantly ephemeral works, among them actions and performances, concerts, collaborative projects, parties, readings and symposiums. Hentz was a co-founder of the performance group Minus Delta T, the artist groups Frigo and Radio Bellevue, and the European Media Art Lab. In the 90s he realized several interactive, live TV-events through *Van Gogh TV* and *University TV*, among them the project *Piazza Virtuale*. He initiated various art festivals and nomadic projects, including the *Odyssee*. In Hamburg's shipyard, Hentz established the project space *Das Treujanische Schiff*. These past projects reflect Hentz's work mania, his astounding urgency to produce, and a desire to push boundaries. Known essentially as an eclectic artist, his work is bound to direct experience. He shifts between various mediums and contents and demands the disintegration of existing paradigms.

In light of this profusion, the exhibition's focus on purely visual work may appear to be an atypical reduction. *Recent Silkscreens, Flatware and a Red Wall* can be understood, however, as a decided shift of emphasis, in which the artist consequently further develops the fundamentals of his work. In his performances, Hentz has customarily presented visual elements as sensory stimuli, tantamount to music, dance, or sound. While the „flatware“ generally served to supplement an explosive collective composition, in this exhibition it is pushed into the foreground.

As „Climate Engineer,“ Hentz creates atmospheric spaces in which poetic images, contradictory moods, and harmonic, as well as disruptive, elements collide and develop an explosive power, making way for emotionally loaded associative spaces and non-linear narratives. The various climates are context-specific: they are based on distinct factors—such as expectations, dramaturgy, temperature, contrast—which are subtly orchestrated by Hentz.

The *Red Wall* presents images from Hentz's personal archive, each of which adds its own color to the installation as a whole: paintings, private photographs, found materials, assembled objects. Some belong to the collective consciousness; others, however, serve as anonymous projection surfaces. Documentation of previous performances is woven into the exhibition, embedding the new pieces once more into the larger context of Hentz's work. The individual elements are chosen not for their explicit readability per se, but for their ability to engender atmospheres and create an associative flow, which prompts the viewer to tell their own story.

In the Grimmuseum's opposite rooms are largescale paintings, silkscreen and heat-transfer prints. They zoom-in on the thematic vocabulary introduced by the *Red Wall*. The subject matter is processed, overpainted with organic and abstract forms, translated, and layered. Print is traditionally a tool of reproduction, and Hentz plays with the idea of facsimile through a doubling of subject matter: not only within the series themselves, such as *Calligraphy* or *Sounds of my Dreams*, but also comprehensively throughout the exhibition. With help of the term „media mysticism,“ Hentz's work examines the question: how can the appearance of motifs be radically altered by slight contextual modifications and formal execution? Thus, layering and translation play leading roles, as they facilitate the creation of new content and contexts. Balancing between control and improvisation, Hentz composes his visual material so as to enable connections, which are not conceptually linked, yet are intuitive and experiential. His works push in indeterminate directions. They provoke private narrations and secret thoughts. They spark intuitive reasoning and associative spectacle.

As part of *Sessions*, Grimmuseum's side program curated by Amelie Wedel, you are welcomed to join us for an artist talk with Mike Hentz along with a Red Party on 05 October at 7 pm.

On 08 October, Mike Hentz and Ludwig Seyfarth will dj their selection of classical music as part of *Klassik Jour Fix*, an event series which they started in the 1990s.

**GRIMMUSEUM**

Fichtestrasse. 2, 10967 Berlin

www.grimmuseum.com

info@grimmuseum.com

Wed.-Sat. 2-7pm

**1**  
**Red Tent** (2014)  
 Installation with prints and light  
 Dimension variable

**2**  
**Red Wall** (2016)  
 Mixed Media  
 4 x 6 m

**3**  
**Stars** (2015)  
 Silkscreen and mixed media  
 2 x 1 m

**4**  
**Callasgraphy** (2011)  
 Silkscreens and mixed media  
 2 x 1 m

**5**  
**Ants** (2013)  
 Silkscreen and mixed media  
 1 x 1,53 cm

**6**  
**Meyes** (2014)  
 Silkscreen and mixed media  
 0,84 x 0,54 m

**7**  
**Sound of my Dreams** (2012)  
 Silkscreen and mixed media  
 1,45 x 0,75 m

**8**  
**Bring Them Home** (2014)  
 Silkscreen and mixed media  
 2 x 1 m

**9**  
**Scratched Regin** (2012)  
 Silkscreens and mixed media  
 3,5 x 1 m

**10**  
**Swiss Wall** (2014)  
 Thermoprint on canvas and cotton  
 and mixed media  
 3,5 x 9 m

