

STEFFENSCHÖNI | HEIDI SCHÖNI WEISS UND WEITER

One duo – one solo. For their first show at widmertheodoridis steffenschöni take over both levels of the gallery.

steffenschöni are precise observers. What is missed by the common observer gets eventually caught by them. The everyday inconspicuous, the simple, the unremarkable are what steffenschöni are looking for and what they register, record, shell and fixate.

Inspired by the Mosaic Museum in Istanbul they have created the series 'Fehlstellen' (faults). A fault defines a spot, where a piece of the original mosaic is missing. Replacements—original look alike or apparently different—are inserted by experts when the mosaic is undergoing restoration. Fine cracks, detachments, cavities, weatherings oder faults form a wide spectrum of possible damages of a mosaic. A damage catalogue sums up these defects and constitutes the foundation for a comprehensive restoration.

steffenschöni put these replacements into the focal point of the series. The cheap construction material styrofoam serves as the basic material. The new mosaic pieces are skillfully cut by hand into pieces, painted with acrylic paint and grouped. The new faults are absolutely fictional. The respective, original mosaic doesn't exist and hence remains invisible. These faults build a quasi-negative form—a secured background noise. What appears to be a reference to archaeological work methods is often essential in steffenschöni's practice. Findings, residuals, particles are semi-scientifically processed, conserved and put into a historical and actual context. Rescued for the present time.

The references in Heidi Schönis new, large format acrylic paintings are evident. These motives have been used already too many times in landscape painting. Be it by Alfred Dietrich or Ferdinand Hodler in their mountain pictures, Claude Monet's works of water lilies, or the Minoan and Roman garden frescos, nature has always been a central motif. At an early stage landscapes were merely used as a background or as a decoration, whereas after the 17th century landscapes became an independent and full-size motif. Freed of mythological and historical connotations landscapes became a mirror of the prevailing movement in art: impressionism, expressionism, romanticism or realism.

Heidi Schönis 'Landscapes' are free of any symbolism and only by the lack of it they give way to a feeling of time, place and condition. They appear to be enlarged sections of landscapes whose details are not disclosed. With this particular approach, Heidi Schöni embraces the nearby and the remote and manages to create an image of universal timelessness.

steffenschöni (1989) are Heidi Schöni and Karl Steffen. Heidi Schöni completed her studies at the Zurich University of the Arts (ZHHdK). She is a freelance artist and lecturer since 1981. Karl Steffen studied at the University of Florida and at the Illinois University. Together they live and work in Schmidshof, Switzerland. Their works have been presented in numerous exhibitions, including the Kunstmuseum Thurgau, Kunstmuseum Singen, Museum Bickel Walenstadt and Kunsthalle Arbon.

Exhibition

August 27–October 8, 2016

Wed, Thu, Fri 2–6 pm | Sat 11 am–4 pm | and by appointment

Opening reception

Saturday, August 27, 2016 | 3–8 pm

3 pm: Opening of the exhibitions

4 pm: Welcome address | Tasting MÜKON Beer, Eschlikon | Sweet surprise by HIRT, Frauenfeld

6 pm: Exhibition tour

Sunday, August 28, 2016 | 11 am–4 pm

Long weekend

Saturday, September 17, 2016 | 11 am–9 pm

Sunday, September 18, 2016 | 11 am–4 pm