

fine arts unternehmen books

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the book by

is a series of monographs entirely conceived by the artist with an independent curator and edited by Fine Arts Unternehmen Books as an "artist project".

the book by Andreas Golinski

Title

So viele leute springen immer...

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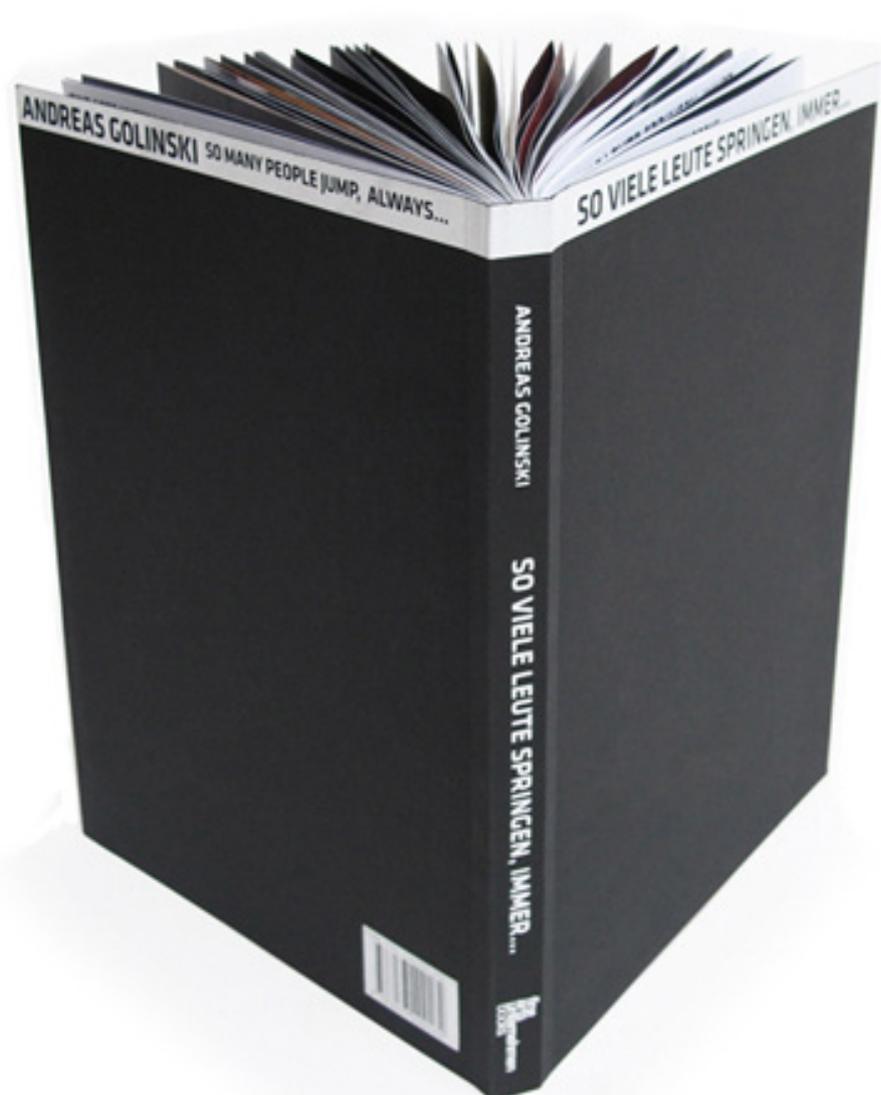
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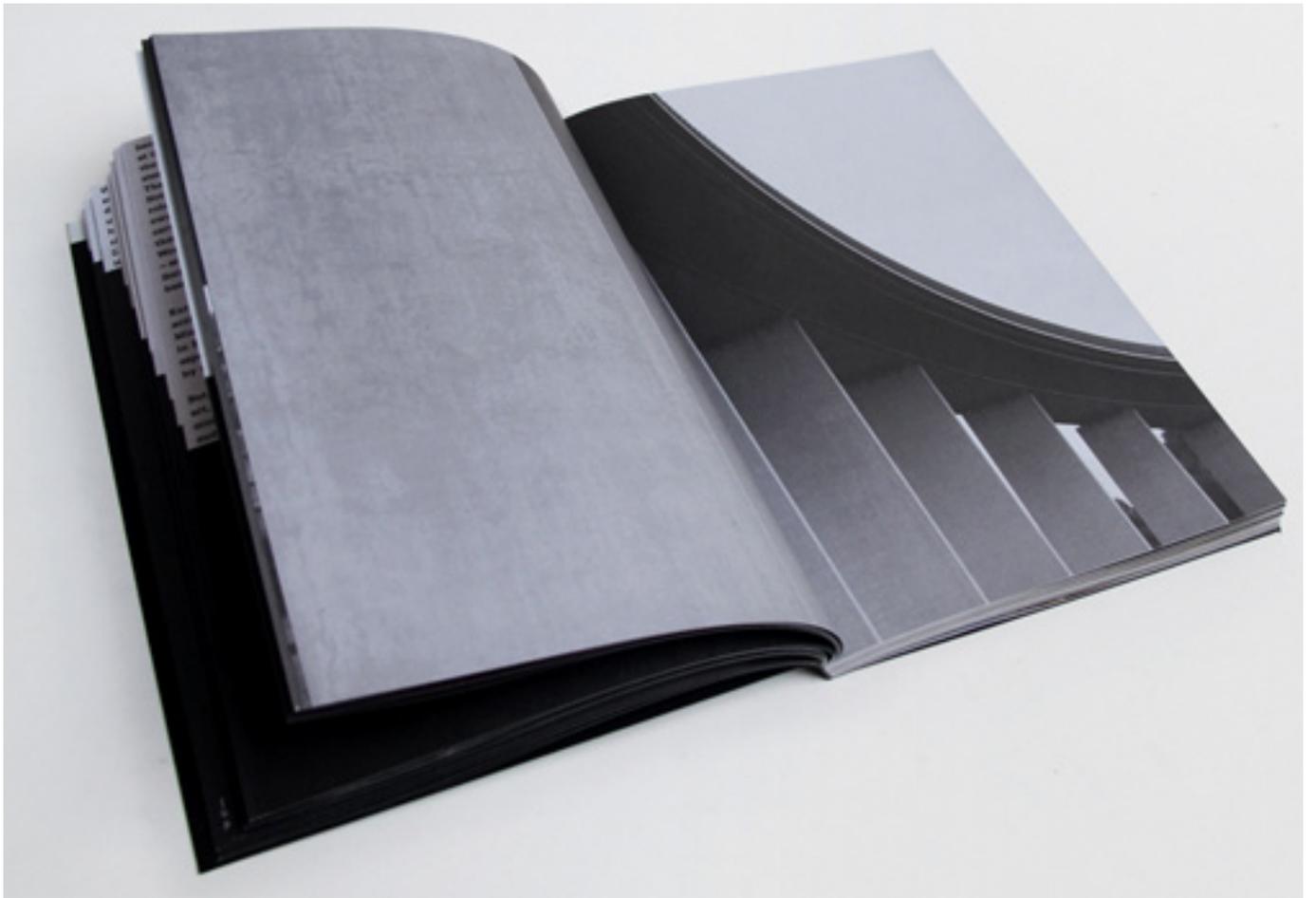


Andreas Golinski
So viele Leute springen immer...

...so many people jump, always... A curtain, the falling of a black tide, slowly frees pages of a diary, the voice of past events, history of stories, scars. Pieces of wreckage, in the meantime, emerge from the tide, shreds of other accounts, individual and collective memories, of a place. Everywhere, the bridge. Nothing else, no one else, on the other side of the bridge. An obsession, a cadence of geometric perfection, a silence of relentless impassibility. Pyramid – monument to memory that hints at the suffocating disquiet of someone absent: abstract, in-expressive drawing – of an absence... Who is missing? Who has made the jump? ...for someone, in the meantime, has passed away, a name has been lost, a face scratched out by pure geometries. And while recollections fade in the mausoleum – the memories of a place, in the place of Memory – ghosts arise... Who? Who has made the jump? ...because something, in the meantime, has dismissed its own creator, the man disappeared from his world, the origin, was swallowed up: and while a place of memory sinks into the oblivion of the Place of origin – tracing of a sorrow that leaves no traces – in the meantime an echo persists, among the ribs of concrete, a breath perseveres, in the steel frame. In the hollow spaces, between the pages, gasps, cries, tears, anguish.

**Every day the same,
every day it hurts more. Is that all?
For how long? [redacted] day heavier,
more invisible, deafening, dull.
Will someone come today? I'll disappear,
I'll be here forever. I [redacted] part of it. In here.
For how [redacted], noise, silence? Light, dark?
Will it be my tomb? Will I [redacted] own tomb?
[redacted]'s no one – I'm about to scream – I'm
about to bleed – I'm [redacted] to.
Will [redacted] come [redacted]?
For how [redacted] here [redacted]**









Andreas Golinski

Untitled. Black. Beyond, around, inside the works of Andreas Golinski, anyone and anything can happen, any story is possible. The output of the German artist from the Ruhr, a region scarred by the post-industrial crisis, metabolizes raw materials, wood, pallets, steel girders, industrial rejects, and for this reason he is often regarded as an heir to the conceptual research of Arte Povera. Yet the results are the opposite, anti-conceptual and anti-abstract: Golinski's works do not engineer short-circuits between materials and thought but quiver with presentiment, with menace. A black wall, a blind window, the stump of a girder, a sheet of paper choked with black oil paint: the viewer immediately senses a hidden story. Sculptures and paintings, like black boxes, solidify the imminence of an encounter with tragedy. His installations are coagulations of the infinite instant that precedes a secret, narrative spaces that, independently, under the impetus of an unspoken tale, split, shatter and strangle themselves in blind alleys, congeal, or tear in sources of light. And, at times, it is the viewers themselves who are lowered into the dark belly of this foreseen tragedy, to experience it from the inside. Andreas, keeping them in the dark, aims to involve them emotionally. He wants them with him and with his phantoms, with his painful secrets. His is, right from the outset, a political operation, that of a politics without names: in the depths throb accounts, echoes, memories, some of them autobiographical, of lands where anonymous automatisms imprison the individual, stripping him of his identity. Pouring them into vivid, absolute metaphor, that of black, untitled moulds, Golinski extracts from them pure forms of an irremediable split, icons of resistance of the faceless individual.



Andreas Golinski, 1979, born in Essen, lives and works in Essen.

Solo Exhibitions (selection): 2012 / BRUCH, Krobath Berlin. 2011 / Anbiederung an die Ewigkeit, Krobath Vienna. 2010 / Scholarship Stiftung Kunstfonds; Das Schaben, Van-Horn Düsseldorf. 2009 / Notturmo, La Rada, Locarno; Lokaal 01, Antwerp; Things Falling Apart, Padova (public work) curated by C. Seibezzi. 2008 / It was a long way down, Padiglione d'Arte Contemporanea, Ferrara (curated by A. Lissoni); Lost Dreams (Hochpacker), Viarini Milan (curated by Milovan Farronato).

Group Exhibitions (selection): 2012 / Space Light Architecture, 2' Biennial for international Light Art, Dortmund; Andreas Golinski/Steven Parrino, Nymphius Projekte Berlin. 2011 / Berliner Zimmer, Krobath Berlin. 2010 / The Berlin Box, Kunsthalle Andratx, Mallorca. 2009 / U-topics, 11th Swiss Sculpture Exhibition, Biel/Bienne (curated by Simon Lamunière); Black Hole, Kunsthalle Andratx, Mallorca (curated by Friederike Nymphius).

www.andreasgolinski.com

fine arts unternehmen

Fine Arts Unternehmen has concentrated its activity mainly in the development of two brands: Fine Arts Unternehmen Books, and Fine Arts Unternehmen video+film.

Projects have been realized with artists like Piero Golia, Knut Asdam, Rossella Biscotti, Johannes Maier, Moser & Schwinger, Pierre Coulibeuf, Daria Martin and many others. Many of the projects produced by the company found their way into big international exhibition venues, major film festivals and institutional shows.

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