

**SEBASTIAN SCHRADER | DISORDER**

OPENING | **FRIDAY, 6 SEPTEMBER 4 - 8 PM**

**LEIPZIG** | 04179 SPINNEREISTRASSE 7

EXHIBITION | **6.9. - 26.10. 2019**

**7./8. SEPTEMBER** | TOUR OF THE SPINNEREIGALLERIES



MEDIA | **INFORMATION . DATES . TEXT (P.2) . CV ARTIST (P. 3/4)**

FOR INQUIRIES | **+49 341 998 59 71 . NEWS@REITERGALLERIES.COM**

Sebastian Schrader (\*1978) studied painting at the Kunsthochschule Berlin-Weißensee. In 2006 he completed his diploma and continued on with his master studies with Professor Werner Liebmann. Sebastian Schrader was awarded the Board of Trustees Prize of the Mannheim Kunstverein in 2015. The artist lives and works in Berlin.

Sebastian Schrader presents a new body of work that testifies to his continued interest in exploring the possibilities of figuration and abstraction. In keeping with the aesthetic style associated to his name, Schrader challenges the pictorial plane by juxtaposing zones of depth with areas of complete abstraction, which lends to his work a visual vocabulary rich in historical references.

In 1979, Joy Division released the album "Unknown Pleasures," which included the song "Disorder". Its unmistakable melancholic sound and the desperate voice of the singer, Ian Curtis, who tragically committed suicide a few years later have contributed to making this band world-famous.

Fourty years after the release of "Disorder," Sebastian Schrader who was born one year before the release of the album (1978) titles his latest exhibition after the song.

How shall one make sense of this? We might ask ourselves if there is an analogy in the formal approach or perhaps, if this is just a pop-cultural reference. Is the reference misleading? The sinister aesthetics inherent to the piece seem to find its place in Schrader's work. There are disturbances all over: scratch marks, torn images, scattered materials, at times discarded or rearranged. There are irregularities too: an arm hangs far too small beside its body or at least what is left of it. Nevertheless, the picture is just right, somehow balanced.

But the paintings are ultimately linked in that they are dark with figurative fragments. They look like islands from a dark sea. But darkness is not simply black, it is finely graded and forms the basis on which the paintings are set. The chiaroscuro contrast shapes the composition in ways that are reminiscent of Joy Division's chopped-off guitar riffs. But of course, the historical roots of chiaroscuro in painting run deep. Schrader is well aware of the history of art and knows how to integrate it into his practice. The light direction of the baroque painters is just as close to him as the scribbles of a Cy Twombly. These emblematic abbreviations which dance cheerfully across the pictorial plane stop at nothing and for no one. Sometimes they give form and sometimes they remain ironically distanced or simply mysterious.

One might recognize a protective suit in the shapes painted. But it turns out to be an empty shell that has lost something important. What was worth protecting has evaporated or has been erased, irradiated. The body and with it the human being can only be supposed after a form. Where the body disappeared remains unclear. There are no certainties, no answers, only a painting.

But the love with which Schrader works out the materiality of the folds allows us to suppose things that are not visible. We see the sufferings of Christ, the intertwined garments that try out their own life. We project what we know and Schrader knows that. A shimmering light, a shining red and already he wanders away, our spirit. The painter lays a track, drawing from popular and so-called high cultures.

By freeing the suit from its body, Schrader seems to suggest that a transformation is possible. By leaving it empty, it becomes a sort of still life whose folds and many shades almost resemble flower blossoms. Beauty and shivers come together in a strange way.

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1978                born in Berlin  
2006                diploma of painting, class of Prof. Werner Liebmann, Weissensee School of Art Berlin  
2007                masterstudies under supervision of Prof. Liebmann

Sebastian Schrader lives and works in Berlin.

#### AWARDS AND SCHOLARSHIPS

2015                Prize of the Mannheim Kunstverein Trustees

#### SELECTED SOLO EXHIBITIONS

2019                »Disorder« REITER | Leipzig  
                      »Januskopf« Kunstverein Eislingen  
2018                Lippische Gesellschaft für Kunst e.V. Detmold Kunstverein Lippe . Schloss Detmold  
                      »Blindgänger « R E I T E R | Berlin prospect  
2017                »Waiting Room« R E I T E R Berlin prospect  
2016                »Flickering Lights« Kultur Bahnhof Eller, Düsseldorf  
2015                »Aufgeschoben« Kunstverein Mannheim  
2014                »Happy Monday« maerzgalerie, Leipzig  
2013                »Black Field« maerzgalerie, Berlin  
2012                »telling time« mit Jorma Puranen. maerzgalerie, Leipzig  
2010                »Sebastian Schrader - In Between« Society for Visual Arts, Trier  
2009                »Sebastian Schrader - Neuland« Berlin Art Projects, Berlin

#### SELECTED GROUP EXHIBITIONS

2018                »Fountain of Youth« Goethe Institut Lille . Galerie La Passerelle . Rouen . France  
2017                »Der stinknormale Mann« Motorenhalles. Project Centre for Contemporary Art. Dresden  
                      »Fountain of Youth« R E I T E R. Leipzig  
2016                »In The Making« R E I T E R Berlin prospect  
2015                »Personal Structures - Crossing Borders« im Rahmen der 56. Biennale di Venezia. European  
                      Cultural Centre, Palazzo Mora. Venedig, Italy  
                      »ten of cups« maerzgalerie, Leipzig  
                      »5544 unmöglich« maerzgalerie, Leipzig  
2014                »salondergegenwart« Hamburg  
                      »Transportrait« maerzgalerie, Leipzig  
2013                »SEZZESSION« SEZ, Berlin  
                      »showcase« maerzgalerie, Leipzig  
2012                »Figuration Y?« Galerie Favardin & de Verneuil, Paris. France  
2011                »Paradies« Galerie Wendt + Friedmann, Berlin  
                      »Intro« mit Kai Klahre. maerzgalerie, Leipzig  
                      »Montano's Malady« Galerie Favardin & Verneuil, Paris. France  
                      »Sieben Räume - Sieben Maler« Kunstverein Ellwangen, Ellwangen  
                      »Vierunddreißig zu Kleist« Kirche St. Marien, Frankfurt an der Oder  
                      »Kunstaktien Ausstellung Uferhallen« Uferhallen, Berlin  
                      »Verschwende Deine Jugend« Galerie Wendt + Friedmann, Berlin  
                      »Shadows of the Bright« 5th Kunstkontakter Anniversary, Berlin  
                      »Die ewigen Komparsen« Berlin Art Projects, Berlin  
2010                »Heimspiel No 2. Künstler der Galerie und Gäste« Berlin Art Projects, Berlin  
                      »Night of the Pawn. Duchamp und seine Erben / 40 Berliner Künstler und die  
                      Schacharithmetik« Werkschauhalle Baumwollspinnerei, Leipzig  
                      »Ausgewählt. Kunst im deutschen Pavillon EXPO 2010« Shanghai. China

- 2009 »Berlin. We Are Alive!« Galerie Favardin & Verneuil, Paris. France  
 »Start up 2010 - Künstler der Galerie« Berlin Art Projects, Berlin  
 »Heimspiel 09 - Künstler der Galerie« Berlin Art Projects, Berlin

## **PUBLICATIONS**

- 2014 »Happy Monday« monograph edited by Felix Robyns, Torsten Reiter. Gestalten Berlin  
 2013 »BERLIN WHAT? – 102 contemporary artists« edited by Uwe Neu, Oliver Thoben. Verlag Die Neue Sachlichkeit.  
 2011 »Vierunddreißig zu Kleist. Bilder und Blätter von 34 Künstlern zu Heinrich von Kleist« published by kunst projekte e.V., Kleist-Museum Frankfurt (Oder). Edition Timpani  
 2009 »Sebastian Schrader: Neuland« This catalogue appeared on the occasion of the exhibition of the same name at Berlin Art Projects in January 2009, including an introduction written by Werner Liebmann.  
 2008 »The Upset - Young Contemporary Art« edited by Robert Klanten, Sven Ehmann, Hendrik Hellige, Pedro Alonzo. Gestalten Berlin  
 2007 4. Berliner Kunstsalon. Catalogue, edited by Edmund Piper and Eiko Sabela.