



HORST GLÄSKER

The Kunsthalle Dresden, part of the Penck Hotel (former art'otel), is showing around 30 color and light works by the artist Horst Gläsker, born in Herford in 1949. The exhibition provides insights into the diversity of his abstract painting. It shows the development of the former Gerhard Richter student and master student of K.O. Götz from the 1990s to the present day: large-format color stripe works, abstract-ornamental behind glass, light drawings, Tondi, which concentrate of the effect of color in a circular image, up to digitally reworked brush variations. The show illustrates the desire for color and the constant continuation and transformation of non-objective painting as a game between coincidence and control.

As a type who finds meaning in random play about coincidences and possibilities, Gläsker is Homo Ludens, the man who is playing with colors and light. He creates landscapes and galaxies full of faceted and associative images. Gläsker thus stands transversely to the current art. He does what avant-garde bans at present: He simply revels in colors and develops spheres of turbulent red-green-yellow games. He does not imagine himself in modern, political or conceptual life, but works on counter-worlds with the unfolding light of colors.

His works show that abstract compositions seem to vary infinitely. They are based on simple shapes such as circle, point, square and line and in the overlay of color modulation and ornamentation. Horst Gläsker understands abstraction as a portrait.

From 1973 to 1979 he studied at the Kunstakademie Düsseldorf. In the 1980s, he created room-filling image formats reminiscent of the colorful spatial concept of the North-German artist Wenzel Hablik (1881-1934). In the 1990s, he uses the circular image as a model and takes up the ornamental floor mosaic of St. Mark's Cathedral in Venice. His *light drawings* are created from 2002 to 2006 from the body movement with the camera open. The image series *brush dance* and *rhythm fields* are research works that integrate in the game between foreground and background in some cases in more than 27 color gradations. They are the result of thinking in the rhythm and in the consequent development of abstraction as a playful painting process.

The show is the prelude exhibition of the new Penck-Hotel Dresden. In cooperation with the gallery Michael Schultz Berlin.