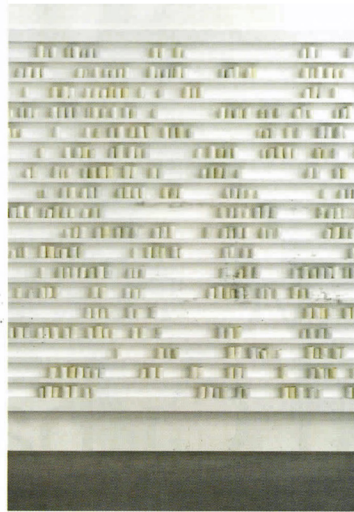


## GAGOSIAN GALLERY

# Aesthetica



### Edmund de Waal: *Atemwende*

GAGOSIAN GALLERY, MADISON

AVENUE, NEW YORK

12 SEPTEMBER - 19 OCTOBER

Diffidence is a key factor in Edmund de Waal's exhibition *Atemwende* at Gagosian Gallery on Madison Avenue. In the show, de Waal gives his audience a repetitive selection of black and white ceramic vessels in vitrines of the same colours. The ceramics – resembling crude vases all generally of similar sizes – are spaced in a disorderly fashion throughout their shelves. Minimal and monochrome, the artist's ceramic vessels bring to mind a litany of previous artists, writers and composers, all of whom experimented with subtle systems of repetition and hesitant gestures.

The porcelain pieces are delicate and refined, but not without naturally produced flaws that suggest they were thrown together by hand in a traditional manner. More interesting than the formal aspects of the works are the spaces between them; the liminal state between presence and absence is exemplified by these gaps. Further illustrating this contrast are the cavities within the porcelain vessels themselves. Visitors must take note of all that is not visible in works such as de Waal's in order to grasp the artist's full intentions.

The artist stands in a classic position, harking back to Bauhaus, or recent examples of Gerhard Richter's works. But de Waal's practice resists the classification belonging to that of minimal artists. His pieces are confined to their vitrines, eliminating any theatricality that they might otherwise have. Ceramics are having a moment of popularity right now, so they are just timely delicate works. Whatever the case may be, they are lovely to look at, and efficient at provoking the thoughts of "in-betweenness" that de Waal hopes to achieve.

Nickolas Calabrese