

„Extérieur” – Paintings by Malte Hagen Olbertz

Piles of bulky waste provide the photographic templates for the mostly large-scale paintings of the artist's series "Extérieur". The piles are offering all kinds of possible or impossible combinations of items, forms, colours, surfaces, decor or moods. This is where plants, boards, furniture, facilities and unknown objects come together in a sometimes disparate, sometimes absurd or meaningful way. It could be a piece of foil or a bucket which liaises unexpectedly with a sitting room table or an ironing board. A ballet of inanimate objects.

The creation of meaning can only be attributed to the artist where his very own artistic decisions and means are concerned. Herein lies an intentional affinity with the 18th century genre of still life, which loosens up the rigid iconography rooted in the religious to ultimately become a signboard for the painter's freedom of choice, skills and tempers. Another intention of Olbertz is to re-import the all-too-well-known, the "Mongolia, this Absurdistan of European Interieurs" in the guise of delicate convention. It is wrested away from the comfort and invisibility of the living space and, in the light of the street, presented in exhibition-like fashion.

Revalued by the means of painting, stodgy things which are left to decay or collection often resurrect surprisingly as a part of a functioning composition. Malte Olbertz deliberately leaves manifest aids for interpretation hanging in the balance. These unintentional, temporary pieces of architecture created by the hand of an unknown individual are superelevated by the artist to the medium of permanency: painting.

Malte Hagen Olbertz, born 1967, lives and works in Berlin.

Translation: FischerTranslations