

Null Komma Null

-3	-2	-1	0	+1	+2	+3
1	2	3	4	5	6	7

DETLEF E. ADERHOLD

Beispiel / Symbol:

1. $a \cdot b = 0$ (Null)

2. $a \cdot b = 1$ (Einheit)

3. $a \cdot b = -1$ (Negation)

4. $a \cdot b = 2$ (Zwei)

5. $a \cdot b = 3$ (Drei)

6. $a \cdot b = 4$ (Vier)

7. $a \cdot b = 5$ (Fünf)

8. $a \cdot b = 6$ (Sechs)

9. $a \cdot b = 7$ (Sieben)

Null Komma Null

DETLEF E. ADERHOLD

Rogue Space Chelsea
Rogue Foundation

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The psyche jumps-old toy, doll or clown-brought into fantastic focus and then cast aside into the dump; internal drama played out against diffuse rituals. The question of intensities unmet by reality and so of excess shaky autonomy of being a self, capable at times of dividing into proximate agitated figures, provenance of fiction and dream.
-Ann Lauterbach

Occasionally a painting calls out from beyond its surface and asks us for our attention. The asking is polite enough, something like a meeting between two strangers. Such a friendly meeting took place in July 2014 when I first met Mr. Aderhold during a residency in New York City. The first image I recall seeing in his studio was a small painting of what appeared to be a ship composed of unbroken slabs of rust-red and yellow. The ship silently glided through a grey-blue channel as the whole of the picture plane was filled with a nexus of confetti-like polychromatic drips and drops that unified the painting in a sparkling composition. In his paintings and works on paper, Mr. Aderhold deftly moves in and through the twinned spaces of image and surface. A cluster of painted marks suggests at once a network of synaptic events and neurochemical reactions. Such a series of events leads one into the realm of memory and association (we conjure forth images of the shipyard, a childhood party) but just as quickly delivers one back into the domain of the purely sensible. In this way, Mr. Aderhold's paintings become *animate*, or, more accurately, they animate us by engaging and exciting that which has been forgotten or faded in our own minds. Each painting crackles with association and sensuous pleasure.

The title of the exhibition, "Null Komma Null," was taken from a small square painting of what appears to be a woman's face. Why a face? Near the center of the canvas is a pair a bright red lips, seductively parted and bearing the tips of her front teeth. But this face is distorted and almost grotesque; the round eyeball at the right is dislocated from its socket and there are no lids, no protection, so it hovers there, *disembodied*. Toward the left edge, there is no eye at all; only an arabesque of stained black canvas that registers as a mascaraed eye which has become smeared. The title of this work is *Null Komma Null* (2011) which translates as *Zero Point Zero*. There is no way of identifying precisely what the title refers to; a starting point, an ending or perhaps, a blank slate. But the eponymous painting does give us an idea of the resonances that Aderhold's work touches upon. Feelings. Or — what we might prefer to call affect. The marred and stained surfaces of the canvases presented in this exhibition set the stage for whatever might occur within their boundaries or frames.

If we are lucky, then we can approach a work of art at zero-point-zero — without judgement or preconception. Of course, this is a fantasy (or a fallacy) that one can enter into looking freed of the biases (political, cultural or psychological) that influence what we see. Aderhold is keenly attuned to the psyche and its myriad processes. One could say, "he gets us," but this too is tricky given the (sometimes extreme) variations in perception which are defined by one's own brain. In *Aufriss* (2007), a large collage and text-based work,

Aderhold has pieced together a sort of map of the endless possibilities and variations of one's own psychology. These take the form of charts, graphs and illustrations. As an aesthetic object, *Aufriss* recalls the work of Hanne Darboven: it is a series of numerical and textual sequences which are arranged systematically—an example of *pure information* as aesthetic material. *Aufriss* is a kind of key or legend into each work presented in the show: its contents (affective states reduced to an index) are arranged in such a way that the work overall reads as a complex drawing. When scanning the surface of this collage, one is taken in by its overall grid structure, the infinite and indiscernible chains of information contained within it. But the "coding" is interrupted here and there by a pictograph that might illustrate on the one hand, a psychological concept, and on the other, an aesthetic concern.

If affective states can be said to be the unifying conceptual principle in Aderhold's practice then *the stain* is the formal element that sutures these *seen* and *felt* encounters. These stains: amorphous bodies, are often made with coffee, or heavily thinned paint. They might be controlled as in *Don't Speak* (2009) in which a young woman's mouth is nearly obliterated by a thought bubble-shaped stain that swells out toward the painting's left edge. Whatever we might read into these works, whether representational or wholly non objective (and despite first glances, this is rare in Aderhold's work) a sense of the psyche always manages to bubble up through their surfaces. This makes sense given the artist's background as a psychotherapist. The *psyche*, the *internal drama played out against diffuse rituals*, becomes manifest in Aderhold's work, it seems, not as a precondition but rather, as a series of connections and resonances that emerge out of their production. Aderhold shows us that painting — one among many of such "diffuse rituals" — is still a locale, a theatre, in which surprise, pain and delight can occur. In light of the critical rebuttals against some recent abstraction, Aderhold's work proves itself to be consistently rigorous and endlessly gratifying. Through his constant experimentation with new modes (tracery, frottage, collage and photography) each one of Aderhold's paintings holds within it a feeling of stumbling upon something — like a surprise, or a gift. In this way, I would liken Aderhold's work to Chris Martin's, for both painters enjoy a free and unbounded play with media. In a recent series of collage-based works, Aderhold molds paint-stained cloths into bird or mantis-like forms and perches these on solid bands of color. This series is called *Wrapped*, and these small collages are perhaps Aderhold's most minimalist works to date. "Null Komma Null" is Aderhold's first solo exhibition in New York and is also the first time that this series will be exhibited. Like his more sustained and formally complex paintings, these playful "wrapped" constructions blossom before us.

Eric Sutphin, Critic and Curator
October 2014



Null Komma Null, mixed media on canvas, 12 x 12 in, 2011



Aufriiss, collage, mixed media on paper, 59 x 47 in, 2007



Pacone Big 2, mixed media on paper, 55 x 39 in, 2004



City 2, mixed media on canvas, 35,5 x 43 in, 2008



Makes My Eyes Rain, mixed media on canvas, 35,5 x 43 in, 2014



Cross My Mind, mixed media on canvas, 43 x 35,5 in, 2014



Force Take 2, mixed media on canvas, 35,5 x 24 in, 2012



Force Take 3, mixed media on canvas, 35,5 x 24 in, 2012



Force Take 6, mixed media on canvas, 20 x 20 in, 2012



Sway 1, mixed media on paper, 39 x 27,5 in, 2002



Your Number is Seven, mixed media on paper, 27,5 x 39 in, 2009



Arc 6, mixed media on paper, 27,5 x 39 in, 2001



Don't Speak, mixed media on canvas, 39 x 31,5 in, 2009



Against the Rhythm, mixed media on canvas, 24 x 30 in, 2014



Blow, mixed media on paper, 22 x 16,5 in, 2013



Wrapped 1, collage on canvas, 10 x 10 in, 2014



Wrapped 2, collage on canvas, 8 x 8 in, 2014



Wrapped 3, collage on canvas, 8 x 8 in, 2014



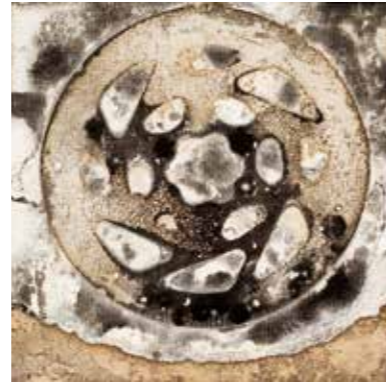
Wrapped 4, collage on canvas, 8 x 8 in, 2014



Combination, collage, mixed media on canvas, 16 x 16 in, 2010



Exp 1, mixed media on canvas, 8 x 8 in, 2011



Exp 2, mixed media on canvas, 8 x 8 in, 2011



Exp 5, mixed media on canvas, 8 x 8 in, 2011



Attachment 2, mixed media on canvas, 10 x 10 in, 2013



Devil in My Heart, object on canvas, 8 x 8 in, 2009



Up, object on wood, 15 x 13,5 in, 2008



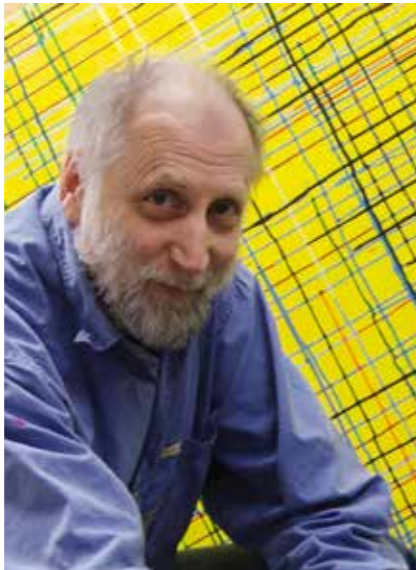
Dot, mixed media on canvas, 10 x 10 in, 2013



300 MHZ, mixed media on canvas, 10 x 10 in, 2012



Some Light 1, mixed media on canvas, 9,5 x 7 in, 2012



ARTIST CV

Detlef E. Aderhold
 born 1948 in Lueneburg (Germany)
 lives and works in Lueneburg

EDUCATION

autodidact
 MA in Psychology (Universitaet Goettingen)
 PhD in Psychology (Universitaet Potsdam)

SELECTED COURSES

2011 Freie Akademie der bildenden Kuenste Essen, Prof. Stephan Paul Schneider
 2013 International Summer Academy Venice, Wolf Werdigier
 2014 Summer Residency Program, School of Visual Arts New York

SOLO EXHIBITIONS

2011 "Spontanitaet schafft Struktur" [Spontaneity Creates Structure], Heinrich-Heine-Haus, Lueneburg;
 "Step Two," Projekthaus Hamburg
 2012 "Struktur schafft Identitaet" [Structure Creates Identity], Ärztehaus Hannover
 "Space For Art," European Space Research and Technology Centre, Noordwijk (Netherlands), ESTEC Fine Arts Club
 "Der Lauf der Farbe" [The Course of Color], Rathaus Bienenbuettel, Kulturverein Bienenbuettel
 2013 "Zwischen den Seiten" [Between the Pages] Ratsbuecherei Lüneburg
 2014 "Korn" [Kernel], Galerie im Zieglerhof, Lüneburg
 "Null Komma Null" Rogue Space Chelsea, Rogue Foundation, New York, curated by Eric Sutphin

UPCOMING

2015 Title tba, Galerie im Zieglerhof, Lüneburg (solo exhibition)

SELECTED GROUP EXHIBITIONS

2013 International Summeracademy Venice, curated by Wolf Werdigier (Vienna)
 2013 Affordable Art Fair 2013 (Hamburg) with the Galerie im Zieglerhof
 2014 Open Studio Painting and Mixed Media, School of Visual Arts New York
 "Berliner Liste" Art Fair with the Galerie im Zieglerhof

COLLECTIONS

Stiftung für Kunst und Kultur Sparkasse Lüneburg (Lüneburg Savings Bank Foundation for Art and Culture)

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