

Eberhard Bosslet

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EBERHARD BOSSLET: SUPPORTING MEASURES

MARCH 29-APRIL 23,
MERCER UNION, TORONTO

There's a fascination for objecthood, particularly in a work such as Dean's Excerpts from a Description of the Universe #5. „Certain of Dean's, Wilding's and Salvadori's objects especially are like icons or devotional images,“ says Salzman. „They are ordinary things which become invested with a raised energy, one whose source, moreover, is unspecified.“

All That Matters travels to the Mendel Art Gallery in Saskatoon (April 22 to June 5) and the Saidye Bronfman Centre in Montreal (September 20 to November 3).

West Berlin sculptor and painter Eberhard Bosslet, winner of the prestigious Bremer Art Prize in 1987, attracted international attention at last summer's Documenta 8 in Kassel, West Germany. Showing in North America for the first time, the 35-year-old artist will exhibit concurrently in Toronto and at New York's John Gibson Gallery.

Bosslet's sculptural installations draw attention to architectural space and feature found materials, such as tubular steel posts and wooden building site pallets, normally used to prop up structures during construction. Stacking these elements without the aid of screws, bolts or nails, Bosslet creates sculptures that fill the space from floor to ceiling and often from wall to wall. The results are dislocations of interior space whose architecture suddenly seems fragile and arbitrary. Bosslet's large paintings, often based on the details of architectural ground paintings, recapitulate his themes in Neo-Geo-like forms in flat, industrial-strength pigments, often of red, black and white. Following the opening of the exhibition, the artist will give a public talk.