

# hosfelt gallery



## "Einfluss: 8 from Dusseldorf" (Excerpt)

at Hosfelt Gallery, San Francisco, California

Review by Charissa Terranova



Bernard Lokai, *Ohne Titel*, 2010

The immediate impression of "**EINFLUSS: 8 from Düsseldorf**" is, wow, these artists can paint! Save the two works by artist Luka Fineisen, a sculpture and a gestural wall piece, both made with plastics, all of the other twenty-seven, mostly large-scale works in the exhibition are paintings, and there's something wonderful to be found in every one of them.

As the show's title indicates, eight artists are represented: Bernard Lokai, Jutta Haeckel, Driss Ouadahi, Birgit Jensen, Cornelius Völker, Stefan Kürten, Stefan Ettlinger, and Fineisen. The artists all studied at the Kunstakademie in Düsseldorf, well known as one of the most influential art schools in the world. The list of artists who have studied or taught there reads like an A-list of contemporary art: Gerhard Richter, Joseph Beuys, Bernd and Hilla Becher, Andreas Gursky, Thomas Struth, Katharina Fritsch, Anselm Kiefer, and Sigmar Polke, to name only a handful. And if there's a singular thread to be noticed throughout the work of all artists who have ties to Kunstakademie, including the eight in this show, it's a rigorous training in both art history and formal artistic pursuits.

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Stepping into the gallery, you are immediately grabbed by Lokai's bright abstract work, "Ohne Titel." The painting features a bold yellow background that subtly varies in intensity and purple/lavender brushstrokes concentrated in a tall, rather thin triangular form with its base at bottom mid-canvas and the apex ending about three-fourths of the way up, a light gesture that veers off the top of the picture. It is a work of economic movement and elegance. Lokai's two additional works in the show — to be fair, one of the pieces, "Landschaftsblock S (Landscape Block S)," is actually comprised of eighteen small canvases, each a study in the exploration of that space between representation and total abstraction — are equally engaging. Evident is the influence, though not overbearingly so, of Richter, under whom Lokai studied.

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