

Press release

Rainer Splitt

Colours during nighttime

24th March to 26th May

Opening 24th March, from 17 to 21.

From the beginning, Rainer Splitt has been strongly committed to colour, understood as substance, creating works which escaped the merely pictorial to go deep into the field of sculpture.

His painting has evolved gradually from his first three-dimensional objects to go all the way to his well-known “*vertical paintings*” in 1990. Colour stains resulting from mixing paint and synthetic resin emulsions which, spilt over surfaces produce shapes of great brightness, apparently in liquid form.

In previous exhibitions we have seen his “*Paperpools*”, where Splitt built boxlike structures in which he poured paint over the paper almost randomly, to finally discharge the excess of liquid through one of the ends, getting as a result – when unfolding the box- a *drawing* which had originated from a sculpture.

His new works, known as “*Pouring on Board*”, now presented at the gallery, focus on investigating the effect of gravity on paint and how this law establishes an interaction between liquid and sculpture. The paint is poured on the surface that is later placed vertically, so that gravity does its job and the colour slides down. The tension offered by the surface which receives the pouring, is the one which, together with the action of gravity, gives shape to the composition. The outcome creates a narrowing conical shape – like a droplet suspended over the canvas- which looks similar to the others, but is always unique and amazingly accurate. In the artist’s words “ shape is something primary in all my works, it’s the part in which fluid paint and the autonomous nature of sculpture interact to expand”.

Splitt painting is focused on experimenting with colour, the slow and calm handling of the pouring over the surface, creating works that are, in some way, unpredictable and escape his absolute control. Rainer tries to be and not to be during his creative process, producing an ambivalence between presence and absence, not only in this sense, but also as far as the colours which are there and later are not, by overlapping multiple layers of poured colours, “below the top layer colours sparkle brightly from the depths, like the *Colour at nighttime*”

Rainer Splitt was born in Celle (Germany) in 1963, he extended his studies in Nîmes and New York, and he lives in Berlin now. He has recently shown his work in Sala Verónicas in Murcia, Celle Art Museum, Kunstverein Ruhr in Essen, Kunstverein in Aichach, Goethe Institut in Lithuania, Museum of Concrete Art in Inglostadt, Museum Gegenstandsfreier Kunst in Otterdorf, among others.