

# Simple Present Progressive

## Andreas Plum

23.01.-06.03.21

ak contemporary is pleased to present its second solo exhibition by Andreas Plum. On display are five paintings from last year's latest series. Abstract amorphous, colorful shapes seem to float in front of the accurately striped background in white-blue-red. Some push themselves over the edges into the picture, or do they want to move out of the viewer's focus? Are the monochromatic spots islands or clods of earth floating on the striped surface? One could also think of colored clouds, which partially darken the striped background with their shadows.

The impasto oil paint gives the stains a more individual and lively character, especially compared to the precisely glued strips of paper. The shadows also create a three-dimensional spatiality that makes us wonder whether this is really just abstract painting? The artist deliberately leaves the answers to these questions open.

With these works, Andreas Plum specifically addresses the questions of painting and deals with both the painterly gesture of abstract expressionism and the tradition of stripe paintings since the 1960s. After years in which he worked primarily with paper collages and had also used the long paper strips of unrolled and smoothed streamers as a gesture in the painting (2009-2012), this material reappears in 2019. Now, however, as a primer or background for his paintings; the exact processing of the machine-made product initially avoids any individual gesture. The painterly stains form a decided counterpart to this, but numerous traces of paint, glue and processing also break up the sameness of the stripes and make the working process comprehensible.

This working process is also reflected in the exhibition title. Simple Present Progressive may seem familiar, but non-Anglicists or non-native speakers are sometimes not immediately clear whether this tense actually exists or what exactly it is about. Plum has also intervened here artistically and presents a series of works under this heading that began in 2020, during the first phase of the worldwide corona pandemic and in which through constant repetition, he fully engaged with the current situation and active action in the here and now. Only through regular and repeated actions could „Grounds“ emerge and the questions of painting about surface, line, colour, material and structure could be formulated both in the context of his own work and in that of art history.