ENTER ART FOUNDATION

KURT VON BLEY

b 1976 Chorzòw (Königshütte), Poland. Lives and works in Berlin, Germany.

VITA

Solo Exhibitions
2019
Spiritual Ground presents 'Auto-da-fé' - Brauweiler - DE
2016
Visual Kontakt Gallery - Cluj-Napoca - RO
WE GALLERY - Berlin - DE
W+B/*-X WARSAW BERLIN BOXES - Polish Institute Berlin - DE
W+B/*-X WARSAW BERLIN BOXES - Warsaw - PL
2010
Traumata Gallery - Bonn - DE
2009
Kulturbunker - Cologne - DE
Kulturförderverein - Bonn - DE
Group Exhibitions
2019
Ecce Homo - Kunst- historischen Institut der Universität Bonn - Bonn - DE
2018
Ansbach Contemporary 2018: 2. Biennale für zeitgenössische Kunst in der Residenzstadt - Ansbach - DE
2017
Enter Art Foundation at Lost Berlin - Willner Brauerei - Berlin - DE
HilbertRaum Raum für Zeitgenössische Kunst - Berlin - DE
2016
Berlin Gallery Weekend - WE GALLERY - Berlin - DE
2015
Ihsan Alisan Projects - Berlin - DE
HilbertRaum Raum für Zeitgenössische Kunst - Berlin - DE
2014
Ihsan Alisan Projects - Berlin - DE
Osthaus Museum - Hagen - DE
Center for Contemporary Art TRAFO - Szczecin - PL
2013
Ihsan Alisan Projects - Hagen - DE
Center for Contemporary Art TRAFO - Szczecin - PL
Fundação Eugénio de Almeida - Evora - PT
2012
Rise Gallery - Berlin - DE
Funkhaus Exhibition - Berlin - DE
2011

Caesar - Max-Planck-Gesellschaft - Bonn - DE
Tape Modern - Berlin - DE
Galeria Czułość - Warsaw - PL
2010
Künstlerforum - Bonn - DE
2009
The 10th Long Night of Museums - Cologne - DE
Residencies
2016 Visual Kontakt Gallery - Cluj-Napoca - RO

ARTIST STATEMENT

The Berlin-based artist Kurt von Bley (born 1976 in Poland) creates work with focus on the theme of „Identity“: the search and loss thereof. He prefers to express his thoughts and inner images through three-dimensional representation. He often works with old family photos, which he transforms in his various artistic processes into objects using also household items and objets trouvés, which are alienated and detached from their original function and origin. His preference to work in 3-D and to create tangible objects is possibly stirred by his own search for identity, the longing for this „something“ tangible to be utterly reachable and in front of him. In addition to his 3-D works and installations, photographic pieces form a large portion of von Bley’s body of work. Here, many of the photos come from the private family photo albums. These are then changed and manipulated through the use of various techniques, including collage-like assemblage of various pictorial elements, sewing and embroidering over the photos, pasting, marking, or treating them with wax. This detaches the photographs from their two-dimensionality and transforms them into sculptural, object-like structures. Sewing and embroidery – culturally and historically activities, under the collective term „handicrafts,“ associated with women – play a central role in this transformative process of his photos and negatives. In these „stitched“ works, Kurt von Bley achieves visual results that are different in connotations and content from their „traditional“ interpretation. The tedious attempt to create an identity interests Kurt von Bley as much as the question of how stable such a newly created identity can be. This painful search for it, is reflected in the stitched pictures, in which the faces are masked, altered or even completely concealed, but must somehow be patched up... The motive of being a stranger in an ethnically homogenous environment, run like (red) thread through much of his works... Likely stemming from his own biography (born into a family of German descendants from Upper Silesia – a formerly German region which belongs to Poland since 1945), resulting in the lack of „having a voice“ and being alienated and anonymous.