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**This is a loose translation of the German article by
Ingeborg Ruthe**

Exhibition

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See what the eyes allow

Meeting of surrealists in Gallery 102 on Potsdamer Strasse: Ingrid McMillan
from Winnipeg and Alexandre Schuck from Grenoble.

6.1.2020 - 16:30, Ingeborg Ruthe



Berlin as boy playing: "Potsdamer Platz" is the title of this painting by Canadian artist Ingrid McMillan. Foto: Galerie 102/Ingrid McMillan

Berlin

"Berlin, 2019" is the addition to all the titles in this exhibition at the beginning of 2020. Ingrid McMillan from Winnipeg in Canada and Alexandre Schuck from Grenoble in France and currently Berlin residents have wholeheartedly infused their paintings with their feelings about Berlin.

They are now facing each other for only a few days. As surreal "excavations" and shadow fights in the recent history of Berlin in the case of McMillan, child of German emigrants and as a puzzling, exotic, erotic puzzle of bodies and body parts of people and animals in the painting of Schuck, child of the love between a French and a German.

Such is the global program of Project Room 102 in Potsdamer Strasse, which is rather quiet in the excited and disparate Berlin art scene. For five years now, founder and operator Annemarie Laber has given artists, who are still relatively unknown, the opportunity to make their current works public for almost a week, to sell them, and, if possible, to establish networks for further exhibitions or contacts.

Surrealistic manuscripts

In Gallery 102, one can thus discover art within Berlin's permanent oversupply, which, due to its individuality, hardly fits into the mainstream and either arises for a while in a residency program or with which young painters, draftsmen, conceptualists test their artistic independence looking for a larger audience for the first time.

The discovery of these two surrealistic manuscripts is extremely refreshing, because there is no fear of the figurative or of objectivity. The old stupid ideological struggles between real and abstract, between the "isms", between intuitive and conceptual seem far away. In any case, younger artists have long banished this burden into the oracle of Cold War history.

The joyful presentation of the intuitive paintings McMillan and the more conceptual Schuck, on their canvases or on paper reflects their own exuberant imaginations. The supernatural slumbers in every detail in the subconscious. The motifs show fantasy figures and dream structures in a realistic style, but in an unreal world, in a kind of super-reality.



Erotic scene with praying mantis: "L' ultime prédateur" by Alexandre Schuck
Figure: Gallery 102 / A. Schuck

The metaphysical grows with Alexandre Schuck from an almost photographic sharpness of detail. In this way he makes love and pain, aggressiveness, eros, sexuality sensible. Like in a fable, the painter reflects the thrust of human creation itself with his chimeras or puzzles from animal and human body parts. He humorously transforms the typically human - desire, for example - into the animal world, as in the scene of greedily tongued water snakes and a seductively spreading mantis. We know from this insect that it occasionally costs the male's head when making love. Well, Alexandre Schuck's maxim is "Everyone should discover what his eyes allow him to see."

Dug in legendary places

Ingrid McMillan explored Berlin in the three months of her "Residency". She says she literally "dug" legendary places. "Berlin has a strong hold on me, especially because my father was born here and his grandfather, the German airship pioneer Captain Richard von Kehler (1866-1943) founded the Flugmaschine Wright Gesellschaft for the Wright Brothers to manufacture flying machines. That was in 1909. "She placed her " natural-colored "figures and their shadows on Berlin bridges, precisely where the wall once ran. She painted a kissing couple on the "Berlin pavement" and women figures in a trance in Tiergarten. She symbolically gave the district of Charlottenburg the shape and face of a blonde lady in a tight bodice who steps out of her shadow onto a stage thrown with flowers. And she cast her imagination under the Landwehr Canal, where she depicts the water underworld in bladder faces in unreal deep blue and intense red.

"It all starts with an idea that usually comes from an image or words that I hear or read," she says about the act of painting. "It's like a spark or download that suddenly appears and forces me to investigate. I follow an idea until it is exhausted and in its wake it tags another idea, waiting in the wings to be animated. Like every ending holds a beginning."

Gallery 102, project room Potsdamer Str. 102 (1st floor left). Opening on January 7th, 5-9pm. Duration until 11 January Wed - Fri 11 am-9pm and Sat 11 am-3pm. free entry