

Galerie Max Mayer

Worringer Straße 57
40211 Düsseldorf

Jan Paul Evers
The Pragmatic Diptych

14.11.2013 – 11.1.2014

Pragmatism and doubling: Jan Paul Evers' second exhibition at the Galerie Max Mayer presents new works, structured in terms of internal and external juxtapositions, which build on the idea of 'exhibition in image - images in exhibition' present in his previous works. "The Pragmatic Diptych" is a point of intersection between both: images which resemble each other not only in terms of space but also in terms of the image surfaces themselves. A visual comparison, usually an overview of the exhibition, occurs not only in the space of the gallery but also on the image surfaces themselves. The white gallery becomes an image plane and the image planes become a gallery.

The present resemblances invite comparison to formally similar artists using geometry in an attempt to question the material and physical limits of their work. These material limits however, have been separated from their physical substance and as such Jan Paul Evers can no longer focus solely on the reaction of paper. Rather, the technology of analog reproduction enables him to create 'Image-Exhibitions' which do not conceive of material limits in quasi-realistic terms i.e in the sense of matter amounting to reality. Instead, the images conceive of matter in terms of the only form of realism possible today - that of exchange and commercial value. Evers' exhibition presents images which, in their juxtapositions, raises questions of resemblance and identity. Accordingly, their supposed uniqueness results from an investigation of matter which must always end in matter. This tradition has arrived at a point where the actual reality of exchange value is overlooked and a surrealism of commercial value is taken as a quasi material reality instead.

This moment is the implicit inheritance of modernity presupposed by every sales pitch. Jan Paul Evers demonstrates this point by exhibiting similar but not identical images. The juxtaposition avoids a supposed uniqueness but insists on a left over legacy, namely that this can all be dealt with on the material level of an exhibition.