

Galerie Max Mayer

Jan Paul Evers

Was das Schwarz dem Weißen zeigt  
09.09.-06.11.2011

Exhibition views

Worringer Straße 57  
40211 Düsseldorf



Right:  
Place de Pyramide  
2009  
59.5 x 55 cm  
Analoge Photographie



Right:  
Die pompejianische Südsee  
2011  
126 x 109.5 cm  
Analoge Photographie



Salon der Amateurs  
2011  
110.5 x 99.5 cm  
Analog Photography



Left:  
Das Regal  
2010  
100 x 75.5 cm  
Analog Photography



Left:  
Schwarzer Schwan (1+2)  
2009  
Diptychon, je 58 x 70.5 cm  
Analog Photography



view of the gallery



Left:  
Portrait Bianca und Kristian  
2009  
52.5 x 62.5 cm  
Analog Photography

Right:  
Rekursive Funktion No. 2  
2010  
49 x 42.5 cm  
Analog Photography





Der Abstand zwischen den Gipfeln menschlicher Möglichkeiten  
2011  
71 x 65.5 cm  
Analog Photography



Vorhang

2010

134 x 105.5 cm

Analog Photography



Große rekursive Funktion  
2010  
81.5 x 81.5 cm  
Analog Photography



Ist die Melancholie vorbei, fangen die Nachtigallen an zu rülpfen  
2011  
48.5 x 55.5 cm  
Analog Photography

Gallery Max Mayer opens its space with photographic works of Jan Paul Evers. In his works, Evers follows the possibilities of analog photography and its possible creations. Light and shadow and equally the picture's dissolution find their imprint in them. Not only the motive, but its construction is essential in their reception. He reaches for his pictures in specific spatial relations, that appear figurative or abstract. People, objects, architectural fragments and landscape details are not identical with their real example, but are withdrawn from their referentiality and an immediate reception. The specific artistic decisions within the picture, that happen in the dark room through jigs/gauges, different lengths of exposure and chemical processes, put an emphasis on the experimental usage of the medium in Evers' photography. A connection to this is the reception of different pictorial relations in re-photographing already existing pictures and carrying out photogrammes. In a process of constructing an image, Evers synthesises its motive, and shows the culmination of light as subject matter. This is made obvious through grain, that is juxtaposed with a certain moment of flatness. The balance between constructing and hiding an image leads him to a practice in single works, that are documents of specific situations. Hatching, lines and light-shadows, that he captures as spatial layers and moments in his pictures, are transferred in spatial viewing constructions to make up his exhibitions. Relations between the pictures are equally important to the relationship between the image and the space: ephemeral but in their statement specific.

Text: Christina Irrgang

Jan Paul Evers

\*1982, lives and works in Cologne

Exhibitions (excerpt)

- 2012 NRW Forum für Kultur und Wirtschaft, Düsseldorf.
- 2011 Schützenfest – Meisterschüler 2011, Raumlabor Braunschweig.  
Was das Schwarz dem Weißen zeigt (solo), Galerie Max Mayer, Düsseldorf.  
Upstairs, Galerie Kadel Willborn, Karlsruhe.  
Blitzlicht 3. QUICK-Magazine, Jan Paul Evers / Julian Stalbohm, Kunstverein Langenhagen.  
Gute Aussichten. Junge deutsche Fotografie 2010 / 2011, Deichtorhallen, Hamburg.
- 2010 Das Unbehagen an der Wirklichkeit, Galerie der Hochschule, HBK Braunschweig.  
Old Fellows/New Talents, Forgotten Bar Project, Berlin.
- 2009 Ein loses Kontingent von Welt, Photomuseum Braunschweig.  
Der Schnitt durch die Oberfläche, legt neue Oberflächen frei.  
Temporary Gallery, Cologne.  
Stand und Gestaltung, Kunstverein St. Pauli, Hamburg; und  
Konsortium, Düsseldorf.
- 2008 o.T. (solo), Mayerei, Karlsruhe.  
90 – 60 – 90, Galerie Gillian Morris, Berlin.

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