



breaks to be introduced into the color bands. In places, the irregular architecture even forced the bands to run onto the ceiling and behind pieces of furniture. Such eccentricities distance Götz's approach from the cooler work of Gunther Förg, his key predecessor in introducing this kind of geometric abstraction into architectural contexts. The younger Götz cre-

ates installations that are not only more playful than Förg's, but also more palpable to the viewer.

—Alex Coles

tural spaces. In a way, the artist set himself three puzzles to solve. The photographs of the "off-site" installations reveal how some of the solutions he found are quite unnerving. Although Götz didn't let himself change the overall size of the bands, they had to constantly be adapted so as to fit the specificities of the different sites. The dilapidated house provided what was surely the most idiosyncratic result, especially where the presence of numerous doorways and windows required

# LONDON

## Lothar Götz at Gasworks

Lothar Götz's installation at Gasworks Gallery in South London was only the opening salvo of a multipart site-specific project, which also involved three other London venues: an occupied flat, a deconsecrated church and a dilapidated house. In each, Götz, a young German artist, re-created the same wall painting featuring wide bands of lush colors. (While the front room at Gasworks contained a wall painting, a smaller back room had a series of photographs of the work's manifestation in the other sites.)

In the first instance, at Gasworks, the painting was actually designed to fit the space, and because the gallery is a fairly regular rectangle, the meeting between the units of color and the walls was perfectly harmonious. The walls were divided into three horizontal bands, each running the full length of the room and half its width. The colors of the bands recall the playful hues favored by Charles and Ray Eames in the mid-'50s—pale pinks and lemon yellows buffered by deep blues and cerulean reds. Consequently, the usual coldness of the gallery's white walls gave way, and the viewer was slowly absorbed into a more habitable environment.

In order to enjoy how Götz intuitively responded to the architecture of the remaining sites, one had to keep in mind that he was working with unchanging colors and an unchanging surface area of paint in very different spaces. Here the project's seeming simplicity fell away as a complex dialogue was instituted between the modular units of color and the individual architec-

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Lothar Götz: Installation view of exhibition, 2001; at Gasworks.

