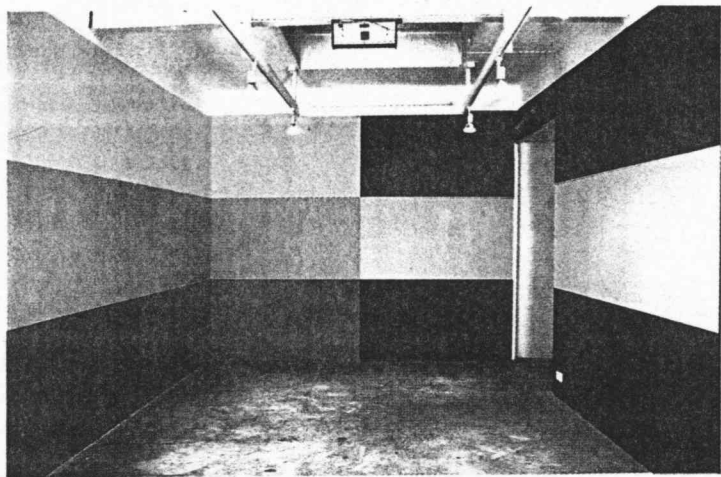


## Reviews



### Lothar Götz

#### Gasworks South

The main exhibition space is a large, oblong room with high walls and a concrete floor. Lothar Götz has divided the walls into three horizontal bands of equal thickness. One side has a red band at the bottom with green in the middle and pale yellow-green at the top; the other has a strip of pink sandwiched between two bluish-purple registers. These six bands of colour meet in the middle of the end walls.

With no titles or text panels to 'mediate' the experience, walking in reminded me of early encounters with modern art. You are on your own and you don't get it, but you know that the work is probably loaded with esoteric meaning. With only the artist's name to go on, I presumed connections to Teutonic ideals of order and formality, but quickly dismissed this as

patronising xenophobia. Maybe the work is a highly intellectual fusion of site-specificity, minimalism and scientific colour theory; a painterly articulation of Kantian sensibilities with nods to Daniel Buren, Yves Klein and Goethe? Perhaps – but who cares?

Intellectual paranoia aside, the installation works subtly on the viewer and gradually becomes more absorbing. Whereas white paint renders gallery walls invisible, spreading like a vivid membrane, Götz's colours make the surfaces breathe. It turns out that he chooses them intuitively and his success can be measured by the animation of the space. Drawn along the bands, your eyes measure the walls and become intensely aware of ceiling beams, doors, electrical fittings and any architectural irregularities, however slight. By completely redefining the space, Götz proves the sheer power of colour. *David Gleeson*