

Martin Groß

C.L.I.C.S

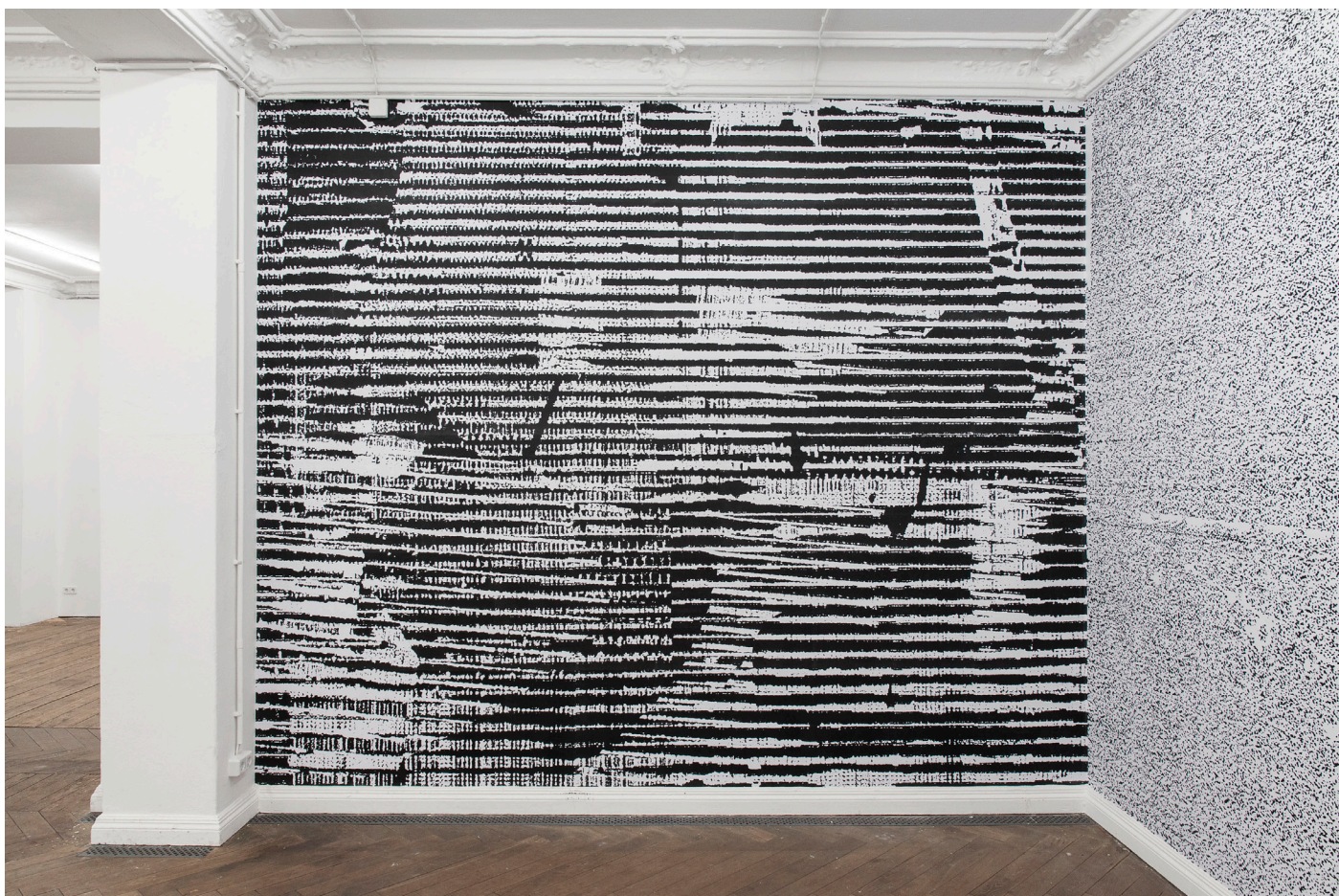
March 11 - April 16, 2016



Exhibition view, C.L.I.C.S, 2016

Martin Groß uses woodcut to create equivocal images in print and wallpaper. These contemporary Rorschachs could present the detail of a brain scan, satellite images on CNN, malfunctioning LCD displays, or prints from circuit boards. They appear as images glitched, over-layered and compressed to a point of obfuscation; datamoshing recorded through incised and chiseled panels.

The prints take Groß's abstract drawing as a starting point and through analogue and digital techniques, translated into woodblocks. The resulting print removes a clear sense of scale or depth and leaves us without any guidance towards their source.



Exhibition view, C.L.I.C.S, 2016

His wallpaper installations emphasise this experience by him digitally collaging the woodcut source material, expanding them across the surfaces of the gallery. Groß has previously worked from an architectural starting point in his drawing and with his installations he returns to this subject matter. By cladding the walls in his print he turns the construction of the space into the work playing with the given architecture and proportion of the gallery.

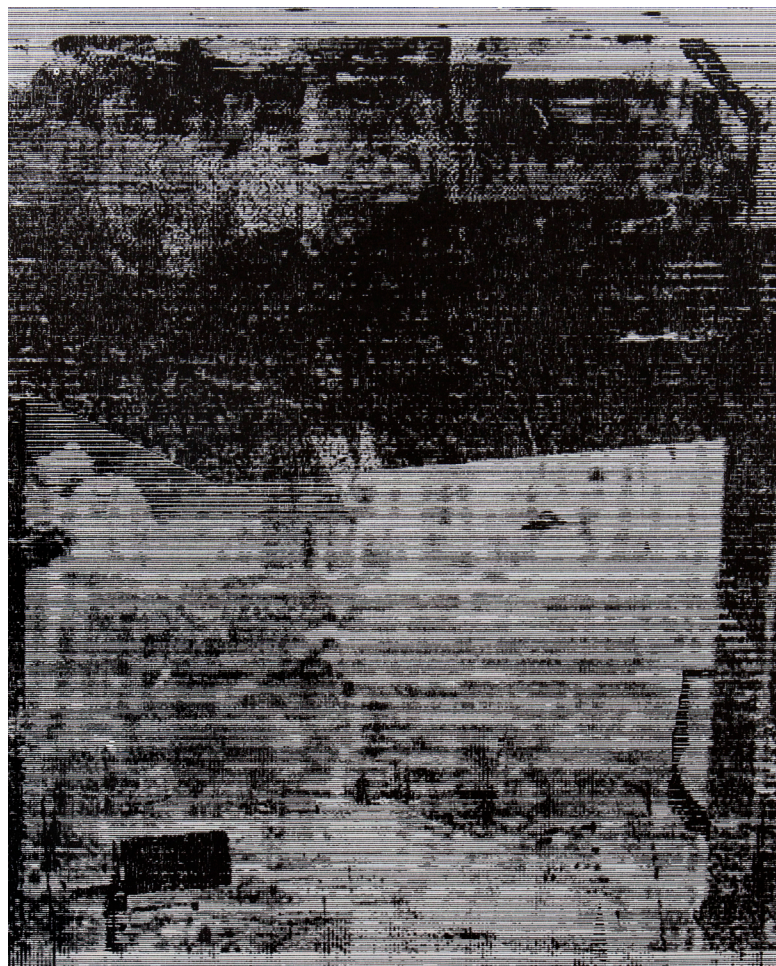
By bringing together the two forms for this show Groß makes us constantly recalibrate our perspective, like looking at the viewfinder of a military drone through a smashed smartphone screen.

Text by Gareth Bell-Jones

After his studies at the Academy of Visual Arts Leipzig, Martin Groß is currently completing a three year post graduate Diploma at the Royal Academy of Arts in London.



Martin Groß, PEVEK, 2016, woodcut on paper, 50 x 40 cm



Martin Groß, VEGA, 2015, woodcut on paper, 50 x 40 cm



Exhibition view, C.L.I.C.S, 2016

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