michael kidner wurde 1917 in northemptonshire geboren; 1936 – 41 studierte er in cambridge und ohio state university: geschichte, anthropologie, landschaftsarchiektur, kunst it design; 1941 – 1946 knegsdienist bei der kanadischen armee; 1947 - 1950 lehrer; 1951 heiratet er marion frederick und arbeitet als bühnenbildner, 1953 ent-scheidet er sich endgültig maler zu werden; 1953 – 1956 lange aufenthalte in paris, u.a. im atelier andré lhote's und in st. yves orlesungen über kubismus, raum in der malerei; seit 1957 lebt und arbeitet er mit marion in london

seine untersuchungen und ihre resultate sind in der folge: 1957 – 22, nach-bild" (deler imsge). 1961 – 64. "interferenz" unster. (interferenz patern), "sizhefin" (szpes), "nofe" und 1954 – 99, wellen" (wives), "farboptik" (opksal dobur), "farbafik" (ozbor skesses), 1956 – 1966 potent me spreat pittelennen, wid zur skule, 1959 – 1986 rotston von wellendimmen kroper, der "skule" vor de tallstütsche (de kroutskarenslogen noferi. (column in "skule" vor de tallstütsche (de kroutskarenslogen noferi. (column in front of his own image) 1966 - 76 "systematik" (systems games) "serienbilder und zeichnungsfolgen" (series), "wellenraster" (wave patterns), ab 1976- 1993 dehnung der hierauf gezeichneraster durch elastischen stoff, in gleitender scala (elastics), zunächst 1978 - 82 in "elastischen, geraden rahmen", verzerrmaschinen (elastic rigid frames), später auch räumlich gedehnt in "
elastisch flexiblen rahmen" aus glassfaser-niten (elastic flexible frames, fibre glass rods), ab 1995 "bildstrukturen mit dem element 5-eck\* (pentagon)

### seit 1959 zahlreiche einzel - und gruppenausstellungen

darunter in den letzten 10 jahren einzelausstellungen 1993 museum sztuki, lodz. 1994 galerie hoffmann, friedberg. 1994 centre for the philosophy of the natural and social sciences, london; 1995 + 1997 galerie emilia suciu, ettlingen; 1997 henry moore institute, leeds: 2001 michael kidner; hubert winter galerie wien, 2003 love is a virus from outer space, flowers east, london; 2003 michael kidner in front of his own image, galerie hoffmann,

werke in öffentlichen und großen privaten sammlungen.

tate gallery london arts council of great britain london british council, london, walker art gallery, liverpool, contemporary art society, london, city art gallery, exford, university of southamp society, london, city at gallery, oxford, university of solutionation, manchistor city art gallery, university of wales, government art collection, london, gulbenklari foundation, lisasbon situyeaanf toundation, holevold victoria & albert museum museum of modern art, new york city, muzeum schuki, jodz. pozzlani muzeum, amos anderson museum, helbinki, southampton city art gallery, norricoping kunstmuseum, kunsthalle malmo, national gallery of australia, canberra, moderna museet, stockholm. muzeum narodowe, wrocław und muzeum architecktury, wroclaw, vanderbilt university, usa, university of east anglia, norwich, england, pfalzgalerie kaiserslautern. henry moore sculpture trust, sintra museum of modern art. portugal, the beradro collection, kulturspeicher, sammlung ruppert, würzburg: neues museum für kunst und design, nümberg

michael kidner, serpentine gallery, london + hatton gallery, new-castle-upon tyne. 1984: michael kidner, muzeum sztuki, lodz. galeria krysztofory, krakow, muzeum narodowe, wrocław, 1985; michael kidner, amos anderson museum, helsink, 1987; michael kidner, at tension to the wave, center for contemporary arts, new york, 1990; michael kidner; muzeum sztuki, lodz, 1993 blick über den armelkanal, pfalzgalerie kaiserslautem, 1995; michael kidner, love is a virus from outer space, flowers gallery, 2003; michael kidner, texte, galerie hoffmann, in vorbereitung

michael kidner: paintings, drawings, sculpture from 1947 – 2002 presented alongside the artist's own comments and writings

michael kidner, column no.2 in front of its own image, 1970 acryl auf leinwand, 213 x 320 cm, säule bronze

## hoffmann nr. 2/2003

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### ausstellungen 2003

bernhard sandfort art brussels michael kidner dora maurer martin willing art cologne jan kubicek

# michael kidner

michael kidner in front of his own image für marion, retrospektive 1958 - 2003

ausstellungshalle ossenheim 17.5.2003 bis 13.9.2003

# eröffnung

am samstag, dem 17.5.2003 von 14 bis 20 uhr am sonntag, dem 18.5.2003 von 14 bis 20 uhr wir freuen uns auf das gespräch mit dr. britta buhlmann, direktorin der pfalzgalerie kaiserslautern und michael kidner am sonntag, dem 18.5,2003 ab 16 uhr

When I lie on my back and look up at the sky I feel absorbed into nothingness.

I am reminded of the story of the mathematician who sat on top of a Welsh mountain for ten years trying to devise an expression for the pattern of clouds rolling in from Atlantic.

His ambition seemed to reflect my own. I am tom between the sheer beauty of the spectacle and its overwhelming indifference to me.

How can one come to terms with nothing. Nothing is the sum total of everything: everything in play, or in battle, with everything else. I am even like the planet that supports me. a mere speck in a vast turmoil of specks all seeking a place to rest but all driven for ever on by the specks around them. I would like my work to be seen not as a representation of something else but very simply what it is, the sum of its parts

And so we are back to the cloud.

an essence in the spectral turmoil.

Michael Kidner 1999





















































Before the war, so far as I remember, the values around which life evolved were remarkably stable. The gold standard, the family the right to work (men only) were not in serious doubt, and there was always the Empire for surplus population. I, myself, briefly considered a career in the Colonial Service. The social and political hierarchy, under-pinned by the church, seemed firmly and unquestionably in place, and one planned one's life around it.

thinking distracts them, and life became either vivid or boring. totally phenomenological. In the early 1950's I went to Paris and started on a long process of self-education. I learned a lot from the Cubists (six months in André I hote's atelier) and in the mid-fifties moved on to the St. Ives School

It was a world that I find difficult even to imagine today

However, the war came, danger alerts the senses,

of landscape abstractionists. It was a process that seemed to involve the flattening of deep perspectival space such as the Renaissance painters had per The picture was no longer a make believe window but stayed flat

was ready in 1957 for the tremendous impact made by the exhibition of 17 Americans at the Tate Gallery. Here were paintings that existed in a truly shallow space and on a scale, which extended vertically and laterally rather than in depth...

...Two events had enormous impact not only on me but on everyone around me: the discovery of the American Abstract Expressionists Pollock, Rothko, Newman and Still and the introduction of Bauhaus teaching approach into English Art Schools.

After having stared at the upper half of a painting, an after-image would appear to be on the lower surface to which I transferred my attention. The after-image is in fact on the retina of the eye. When you move your eyes the after image moves with your As a result, shoud you transfer your gaze to a more distant surface, the more distant the surface, the larger the after-image would appear to be in relation to that surface, instead of smaller as one would expect. My reason for having painted the after-image so faintly, was that I wanted the spectator's own 'after-image' to

I felt, as I progressed with after-image exercises, that the form (circle, square, cross) was far too dominant. You become so aware of circle or square, that the aspect of colour becomes completely overshadowed... Colour is the subject-matter in painting. Form and content must become indistinguishable. I thought that if I have enough of the same shape, the shape would get lost in the surface

Contex of Michael Kirtner from conversation with Charles Ronald Connin 1978 A form loses its identity if it is reneated often enquish, and soon I began using nearly identical bands of contrasting colour in the belief that they would build up a sensation of colour areas rather than a sharply defined colour image.

"Kidner on Kidner", Arts Centre, University of Sussex, 1967. The after image proved restrictive in practice. The stripe remainer on the surface of the painting and repetition reduced it to anonymity thus giving priority to colour reading ... a sensation of colour, or a colour field as it was called. However, as a formal device the colour could be realised with no more than two colours. Michael Kirtner comments 2005

I considered the 'stripe' sufficiently anonymus to be used as a vehicle for colour, but essentially for two colours, simply because you don't need any more. To introduce a third colour... requires an arbitrary decision. If you add complications unnecessarily, you merely add more and more confusion. While I was engaged with the search for a solution to the third

colour a very important article anneared in "Scientific America" in May 1963, on what was called the Moiré - a modern translation is 'Interference Pattern'. I found it absolutely 'beautiful'. The whole principle on which the Moiré is based is that if you have two colour bands crossed by a third at a slight angle, the effect it produces is Quotes of Michael Kidner from conversation with Charles Ronald Coppin 1978

The stripe is infinite in length but ends arbitrarily at the pit edge. In an effort to contain the stripe I introduced the wa travels in waves, not straight lines and waves are measu

began to use a wavy line in my paintings in 1964. At that time it ested itself as a way of extending the Moiré pattern, but the fact that a wave has a length and height, soon revealed other Quotes of Michael Kidner from a conversation with Charles Ronald Coppin 1978

The wave in its 2D (painted) form is fixed. In 3D it varies with the viewing angle. I wanted to construct a painting of the wave seen from all angles and not merely from where its most self-serving.

My interest in the column lay in the fact that I brought two wave

eurfance into relationship with each other "Systems" Whitechapel Art Gallery, March 1972.

I am contemplating two waves meeting at right angles and wondering what shape the line of intersection will take. To find out I take a piece of wire and bend the two profiles at right angles to each other I can now set the wire in front of sheet of graph paper and record its profiles at regular intervals as it rotates. Finally in the manner of a cartographer I can map the contours into colour fields.

The wire became for me a metaphor for the human figure. Human curves are not geometric. On fifty wooden discs I drew inates derived from the two geometric waves. Where the coordinates crossed I drilled a hole and threaded the discs on a wire armature thus building a less regular shape. To combine more than two curves is difficult because the coordinates do not meet at a single point.



Michael Kidner, 24 June 1995 The column

understand our own mental processes?

Michael Kidner, unpublished text

Ememing Montities

codifying space.

(to accompany 10 drawings for the Henry Moore Archives)

from a combination of X and Y curves). The graph produced by two

compass curves, which are either added or subtracted from each

If we regard the column as an object equivalent to any other

How do we comprehend an object which we can never see all at

one time? Can we build up a pattern out of successive views which

would present an immediate and synthetic image? Can such image

be regarded as an art form assuming it to be a faithfull reflection of

present the information so that a computer could be programmed to

At first I imagined space as featureless white plane (a sheet of paper)

and wondered how I could locate myself on it. So, I set up a lattice of

wavy lines but scaled the lattice to a fraction of the wavelength in order

to obtain an infinite number of shapes. Armed with a compass and a

drawing as above I thought I should always be able to return to base.

I am trying to visualize infinity through a lattice of wavy lines. It is

not the lines themselves, but the shapes they create that I see as

They may be arranged to run parallel or opposite to each other or, as in the case of my first impulse, out of phase. I neglected my first

Given that the lines composing the lattice are arranged either parallel

On the other hand if the lines all run parallel to each other, but the

interval between them is reduced to less than one unit, an infinite

change taking place in the lattice becomes too small to register visually...

or opposite to each other it emerges that only 16 shapes are post

number of shapes can be generated. In this case however the

The waves comprising the lattice are of unit length and height.

impulse as being too irrational to be informative.

Michael Kidner, 15 June 1995 Lattices (to accompany 9 drawings for the Henry Moore Archives)

the object and devoid of the artist's personal comment? Can we

read a three dimensional shape? Does the computer help us to

object in nature, then it raises certain questions about perception



I had been thinking of the wave as a simple line or hand. In these drawings I explored it in the context of a grid. A grid is composed not only of lines but also of spaces, which become the structural elements

But the concept itself, an infinite lattice as a means of locating myself in cosmic space, is no longer meaningful. Space becomes elastic. Michael Kidner 15 June 1995 Lattices As apromoting 9 drawings for the Henry Moore Archives)

The lattices were not right, not at all like the space I felt. Michael Kidner unnublished text

Catalog introduction Lucy Milton Gallery, April (1973)

The lattice was restricting my freedom; I wanted to loosen its hold without abandoning the principle of an underlying order that society

Space is not a vacuum. It is a flux of energies albeit invisible unless we have access to the narticle accelerator at Corn.

However there is tension in elastic Source is not empty, but a turnoil of energy - emotional, obusinal

chemical cosmic - you name it! To express energy I tried using elasticized cloth. The cloth allowed me to stretch or shrink the wavelength at will and to watch and to feel the effect as I did so. It was exciting and immediate. The image of Batman was not planned, he just appeared out of the process.

ceasor logal Frame. It's not the component out wever electric cloth which feed me from the lattices. The electric is physical and has a bodily dimension which involves the whole person in the creative act while at the same time functioning as an analogue device.

Motival Kohner, comments, 2002.

My ... work with stretched elastic is intended to show the tension and distortions between an ideal system and how life distorts and inhabits the ideal. In Poland in 1981 I felt it was the communist system being stretched by Solidarity, Margaret Drabble, an English novelist, in a talk ... on B.B.C. Critic's Forum said "It's as though the effort of stretching and twisting and pulling is to try and make the intolerable into the tolerable into the formal and precise. It is a kind of aesthetic attempt to square the circle, to turn the raw material of emotion into something pure and harmonious Statement for PRO manazine

Slicing the cloth made it more stretchable and magnified the transformation, which could be obtained from a single stretch.

Wastepaper Basket ... In my search for an expression of space the cloth proved unsatisfactory. It was limited to one-way stretch. I therefore thought of nets made from elastic belting or steel springs, which would be free to stretch in all directions . In the net of Steel Springs I was contemplating notions of order. from order to chaos.

. Space makes its own frame, where internal and external pressures meet. In fiberglass rods I found a flexible material which offered resistance to the tug of the elastic. Michael Kidner, unpublished text

was set. (in effect by me) To achieve symmetrie I wanted a flexible frame and found it in fibreglass rods. The frame was now absorbed into the construction much as space is absorbed by gravity.

Snane, as Lundarstand it today, is a complay and franke an illinium. of force emanating from the Big Bang and equilibrium requires more than a single force, more in fact than elastic had to offer. So, by making a frame of flexible rods I hoped to make visible my notion of snace as an unstable balance between conosing forces. I have been following two paths that of the column and that of the space amount it and now I am working to find a conjunction of the two Instinctively I am drawn towards nattern for a solution. Pattern is a cultural expression not a personal one. Pattern is a culture's response to what it understands as constituting its environment. The environment is never known but is always an imaginative construction based on a feeling promoted by observation and experience. Examples that immediately come to mind are Celtic and Muslim patterns and the 'Song lines' of the Australian Aborigines. But what picture in this scientific era have we formed of our own cosmos four and a half billion years after the Big Bang?

Michael Kidner, A view over the Channel, Catalogue Pfatzgalerie Kalserslautern, 1994

The elastic constructions made themselves, they excluded me. The pentagon reconnected me as a participant rather than an observer of today's world. The pentagon tacks verticals, it points in all directions. It exerts a breathing space between neighbours, it does not dictate but can still form an array. It suggests a metaphor for today's materialist environment that rings true.

The pentagon first interested me because of the odd number of its sides. It breaks the circuit of a wavy line drawn through the vertices. To close the circuit the line must be twisted out of the nicture. plane to form a saddle shape. But it was seeing a picture of Penrose's tailings, which confirmed my interest. The pattern made by these tailings reminded me of the swirts and eddys in a fast flowing stream, which appear and disappear as you look. However, I realized that I could not extend the nattern without understanding the rules that governed it. The rhythm in the pattern repeats but not regularly and it is a pattern, which grows or diminishes in scale. spot to the next. With every shift of my attention a new pathway would appear to obliterate the earlier one. It was a pattern that could never be completed. Michael Kidner, unpublished text

All around us we confront a bewilderment of spaces, some shared, others private, some inherited, others acquired Nothing troubles me more than time and space and yet nothing troubles me less as I never think about them " Charles I amb. However painters think about space more than most people - they confront it on their canvas every day. They have to, it is part of their

It occupied the impressionists, it occupied the cubists, it has been a lifetime's preoccupation for me. I find myself particularly prone to questioning space but it is a nonquestion since it has no answer Michael Kidner, unpublished text

After image 1 Rising Sun 1960, oil on canvas, 152 x 102 cm 2 Rotational 3 1964, oil on canvas, 107 x 74 cm

Illustrations

2 Part Vollaw Rive Moiré 1964 oil on canvas 91 x 69 cm. Wave 4 Red China 1986 oil on canuse 218 v 147 cm

5 Studio Installation 1969, fibreolass sculpture 6 Colour Column 4 1972, acrylic on canvas, 208 x 186 cm 7 Disc Column Drawing 2 1984, ink on paper, 56 x 76 cm

8 Kaiserslautern Installation 1995, mixed media installation Wave lattice 9 Heart Landscape 1974, acrylic on canvas, 99 x 140 cm. 10 Extendable Working Drawing 1982/3, ink on paper, 236 x 221 cm

11 West Wind 1996, oil on canvas, 152 x 152 cm Elastic Rigid Frame 12 Extended Square 1978/82 elastic, wood and perspex, 61 x 203 x 25 cm.

13 Street Flootic Shatch 1990 inhunord and alsotic 51 v 76 cm. 14 Waste Paner Basket 1990, nlywood and elastic, 150 v 102 nm Flastic Flexible Frame 15 Triangular Stretch 1989, fibreglass rod and elastic, 244 x 230 cm

16 Installation, 1993 Musée des Beaux Arts, Verviers Pentagon 17 Yellow and Blue Clusters 1999, colour pencil on paper, 76 x 56 cm

18 Lilypond 1999, tulie cardboard and acrylic on board, 244 x 366 cm. 19 Mosquito Larvae I 2001, acrylic and marble dust on board, 122 x 51 cm 20 Love is a Virus from Outer Space 2001, acrylic on board, 244 x 366 cm

Michael Kidner, Illustrations Courtesy Michael Kidner

O Portraitfotos of Michael Kidner : Alicia Wódecka, Agnieszka Gut Selection of Statements and Graphic Design : Agnieszka Gut





William Shakespeare, King Lear,

Michael Kidner, "A view over the channel". Pfatzgalerie Kaiserslautern

















