



LACATENA FINE ARTS

presents

HEDWIG EBERLE

Studies

opening

Wednesday, April 23. 2025

6 - 9 pm

on view

through June 14. 2025

by appointment

Via Toledo 292, 80132, Napoli



Ohne Titel, 2021
oil pastel on cardboard
16 x 23 cm
signed and dated verso
unique

LFA is pleased to present the first solo show in Naples by Hedwig Eberle (*1977, Munich) entitled *Studies*, which brings together a collection of twenty-seven works on paper and cardboard, produced by the artist between 2021 -2025. In collaboration with Matthias Jahn - esteemed collector, as well as director of Galerie Jahn und Jahn in Munich - we have supported an unconventional exhibition project, conceived by the Bavarian artist as if it were a collection of studies, also in direct reference to the studio where she works, in the far south of Germany, near Murnau¹. The delicate works on paper were meant from the start, to be left unframed, and placed within an installation that corresponds to the architecture of sense desired by the artist.

Eberle's signs appear as light traces of luminescent colors on paper. The blacks and the greens are full of light, the shine of the oils serves to create volumes, indicating energetic structures that expand beyond the limits of the sheet. Each work is self-contained: an invented and autonomous world that breathes and lives according to its laws. More precisely, on the level of language, these facts develop through a dialectical articulation between the nakedness of the sign and the complexity of the pictorial gesture.

In examining bodies of work of a more intimate nature, sometimes interesting interpretative hypotheses turn up, that I believe, can also be traced back to other works by Eberle. For example, among the oils on canvas from 2010 - 2015 (in particular, I'm referring to the *Untitled* on pages 7, 19 and 42 of the 2015 catalogue published by Jahn²) there are some in which the pictorial intervention is already concentrated within a very precise perimeter, as if the sign were to be enclosed within the contours of a head. Some of the canvases from those years bear witness to a theoretical and formal constant that has always characterized Eberle's research, underlining its originality and rigor. It is as if a perspective breakthrough gradually developed over time, intending to exalt a spatial dimension, which has now become central, and which determines the rhythms and balances of her painting, extending itself along the edges, conditioning the image and defining its gesture.

In this fascinating cycle of works on display, a dynamic is clearly highlighted: one that accentuates the compositional order through a spatial investigation conducted along the territories of a chromatism, which is sometimes explicit, sometimes muffled. These are works that, taken together, generate the awareness of a suspended cognitive dimension – that of *study*, precisely – almost bringing to mind the depths of oriental meditation³. In fact, these rarefied and minimal compositions try to welcome, to enclose on the surface of a piece of cardboard, of a sheet, the unpredictable vitality of the world.

The most attractive aspect in Eberle's painting is perhaps the coexistence of a speculative and poetic foundation. The polyptych of twenty elements of the same format, 20 x 16, same medium – oil on paper – is a bit like a ballad of free verses, and a bit like a series that repeats the strokes of a single text. In the repetition, the work breaks free from the given language to offer spaces, possible scenes. Exercises, operations, possibilities. Because exercise as an invention, as noted by Mallarmé, involves an intoxication of art and at the same time an industrial realization.

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¹ The painter Gabriele Münter lived in Murnau from 1909 until her death. Wassily Kandinsky spent the summer months with her from 1909 to 1914 in Murnau. Other visitors included Marianne von Werefkin and Alexej von Jawlensky, as well as other artists associated with the early phases of the *Blaue Reiter* movement.

² Hedwig Eberle, 2015, Galerie Jahn, München

³ In fact, the gesture in Zen painting has a cognitive purpose even before an aesthetic one. It has value for its rapidity, because painting quickly is an exercise to grasp the truth.

BIO

Hedwig Eberle *1977, Munich
lives and works in Murnau am Staffelsee, Germany

1999—2001
UDK, Berlin

2001—2006
Academy of Fine Arts, Munich

Solo Exhibitions (selection)

2024
Slip On Through – Kunstverein Heppenheim

2022
high noon – Jahn und Jahn, Lisboa
Feelings – Jahn und Jahn, Munich

2020
stay tuned (with Georg Fuchssteiner) – Bayerische Akademie der Schönen Künste, Munich

2018
Hedwig Eberle. Malerei – Galerie Markt Bruckmühl, Bruckmühl (with Katharina von Werz)

Group Exhibitions (selection)

2025
Nothing Is: Sun Ra and Others' Covers — Corbett vs. Dempsey, Chicago

2024
Ulrike Schulze & Hedwig Eberle — Cosima Pitz, Munich
JUBGWGGS #2 — JUBG, Cologne
That the goddess does not look upwards, but downwards to her friends — Secci Gallery, Firenze

2023
Various Small Paintings — Lore Deutz, Cologne
Das Gelbe Licht 6 Uhr Nachmittags: Remembering, envisioning, sensing landscape — Max Hetzler, Berlin
Inhaling Painting, Exhaling Imagination: The Munich Breath — Andreas Breunig, Hedwig Eberle, Jana Schröder — Jahn und Jahn, Munich
Ungekämmte Bilder. Kunst ab 1960 aus der Sammlung Herzog Franz von Bayern – Pinakothek der Moderne, Munich

2022
post-un – Zeppelinstr. 51, Munich

2020
Your Mask (Part III: Don't Forget Your Mask) – Hedwig Eberle x Tahnee Godt — PS2, Frizz23, Berlin



Ohne Titel, 2014
oil on canvas
40 x 30 cm
unique

photos: Maximilian Rossner