

FOR IMMEDIATE RELEASE

COSMIC STORM – When Galaxy Clusters Collide

With Leslie Ford, Philip Gerstein, Augustus Goertz, Jim Napierala, Bobbie Moline-Kramer and Arlene Santana Thornton.

Concept by Priska Juschka.

Exhibition Dates: March 10 – April 2, 2022

LES THIRD THURSDAY RECEPTION (Lower East Side Galleries Open till 8 PM):

THURSDAY, MARCH 17 | 6–8 PM

PANEL ON SCULPTURE MODERATED by JONATHAN GOODMAN, Q & A and

RECEPTION: WEDNESDAY, MARCH 23 | 6:30 – 8:30 PM

Press Release

Lichtundfire is pleased to present and welcomes all to a second Reception for COSMIC STORM, an exhibition with work in various media that invokes visually and theoretically a conversation about the influence of the Earth's magnetic field and the Earth's as the Space's interdependency that underlines the importance of an equilibrium beyond the Earth's orbit.

The exhibition, originally conceived at a time when there was thought to be a delicate balance still upheld between democratic and autocratic states on this planet, shifted its connotation dramatically in recent weeks and has become contextually more three-dimensional than originally anticipated. The 'world' similar to a three-dimensional chess game, seems to be neither flat nor round but of much greater complexity that shows the intricacies of its structural interwovenness and dependency even more.

Such as with the occurrence of a geomagnetic storm, we experience rapid magnetic field variations that seem to engulf everything beyond the Earth's orbit and all we know of.

A Magnetic Storm is a rare event when either the sun's magnetic field or wind emissions, directly from the sun, interfere with the Earth's magnetosphere.

Similarly, a Cosmic Storm takes place in space between galaxies creating a much vaster, complex oscillation. Gravitational interactions such as when galaxies "collide" have suddenly become a metaphor overnight for the disturbed "equilibrium" of the spheres of influence on this planet and beyond.

The work in this exhibition reflects visually and conceptually on the probability of a physical event while linking our own physical dependency to a much vaster ethereality.

LESLIE FORD's oil pigment stick paintings on panel, *Ball of Confusion*, are constructed of many layers of transparent and opaque paint as a circle contained within the square panel; they represent both infinity and unity in the circle while the square is a symbol of the material or physical world – exploring eternity and time, metaphors of both a physical and spiritual world.

PHILIP GERSTEIN's works, conceived with glass beads & crystal mediums together with oil stick, acrylic, lacquer and other materials, range from minimal to American Color Field to lyrical abstraction. They relate to each other in color, surface and a deeper vibration, emotive and impactful – and aim to create a deeper sensation that incorporates the element of time encouraging the viewer to repeat the experience.

AUGUSTUS GOERTZ's methods are diverse in terms of the painterly process– anything that “makes a mark or stain, considered paint”. They leave always room for improvisation within the organized theme of the series – entwining in different combinations a number of streams of thought. With a general effort to understand the meaning of life, his work visually incorporates topographical views, built-up surfaces or spacial constellations that reach beyond the known universe and the physical realm as we know it.

JIM NAPIERALA's *Angels* series, with watercolor and enamel on panel, acts as intermediary between the temporal and the transcendent, as intercessors between thought and act, between the material and the ethereal. His works conjure the idea of angels as intermediaries between these realms – art transcending its own materiality to become an experience of the spirit.

BOBBIE MOLINE-KRAMER's multi-faceted and multi-layered mixed media work hovers conceptually between our tangible world and what lies beneath and beyond it. Spiritual and deeply invested in the idea of the connection of the physical human existence with a celestial body and the overall universe, Moline-Kramer's work reveals the dependency and connectivity with a greater spacial and spiritual entity that empowers all earthly creatures alike.

ARLENE SANTANA THORNTON's paintings range from formal to lyrical abstraction and to poetic minimalism with carefully crafted, delicately layered surfaces; they are often and deeply inspired by nature and by the human condition and seem to reach far beyond the experience of the Earth's sphere and into the realm of an universal spirituality and a panphilosophy.

For additional information, images, events and to arrange an appointment, please contact Priska Juschka at 917.675.7835, info@lichtundfire.com

About Lichtundfire:

LICHTUNDFIRE was established in 2015, with a visual program emphasizing on nonrepresentational, conceptual, and abstract art; especially minimal, color field, geometrical, straight edge, abstract expressionist painting, lyrical abstraction, and process work in all media, as well as abstracted representation.

By its exhibitions, Lichtundfire's program is dedicated to developing and nurturing an active, engaged, progressive, and emancipated art community that addresses cultural and social realities as expressed through visual arts.

Beyond its carefully curated visual program, Lichtundfire seeks to actively connect with other parts of the creative community, especially in the field of poetry, literature, philosophy and Critical Theory.

Lichtundfire Info:

Address: 175 Rivington Street (between Clinton & Attorney) New York, New York 10002

Subway Stop: F/M or J/Z to Delancey & Essex Streets

Gallery Hours: Tuesday – Saturday, 12 – 6 PM, or by appointment

Website: lichtundfire.com Tel: (917) 675-7835 Email: info@lichtundfire.com

Instagram: [@lichtundfire](https://www.instagram.com/lichtundfire) and hashtag: [#lichtundfire](https://www.instagram.com/lichtundfire)

Facebook: <https://www.facebook.com/lichtundfire>

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