

FOR IMMEDIATE RELEASE

## **SUMMER BLUES**

**With Gretl Bauer, Vian Borchert, Laura Duggan, Augustus Goertz, Don Keene, Joyce Pommer, and Martin Weinstein.**

**Concept by Priska Juschka.**

**Exhibition Dates: June 29 — July 23, 2022**

**OPENING RECEPTION: WEDNESDAY, JUNE 29, 2022 | 5:30 — 8:30 pm**

Event:

**LES THIRD THURSDAY (Lower East Side Galleries Open Late till 8 pm)**

**RECEPTION: JULY 21 | 6 — 8 PM**

Press Release:

**Lichtundfire** is pleased to present and welcomes all to the Opening Reception of SUMMER BLUES, an exhibition of work in various media, ranging from abstraction to abstracted representation, and conceptualizing as much the color and the tonality of 'SUMMER BLUE' as the musicality and sentiment of the height of the summer.

In this context, the works are related by color, even though the individual concepts and their execution may differ. BLUE, defined by the Oxford dictionary as "of a color intermediate between green and violet, as of the sky or sea on a sunny day", is the element that unites them.

In Western theories of the psychology of colors, BLUE has been identified with calmness, serenity, steadiness and spirituality, it also has been related to melancholy and sadness.

It's fair to say, the color BLUE has different connotations — and had many more over time. It triggers different feelings, though it seems they come together on a level of unity where they converge and connect.

'SUMMER BLUE' has both the implication of a carefree time that may be felt as a — sometimes unbearable— weightlessness that may come soon to an end when fall approaches, or an intolerable intensity that compares only with the impactful vastness of the sky or the unattainable depth of the ocean.

Both seems to relate to the individual's experience in an all-encompassing fashion: one is blanketed by a blue sky, or submerged in blue water. The Earth is blue from the outside perspective of the universe, we describe air as blue as much as water. We feel our feelings uplifted when the sky is blue on a BLUE Day, we speak about the BLUE HOUR when the sunlight takes on a mostly blue shade — that signifies the first period of twilight — in positive terms but lament with Blues Music that we are feeling BLUE.

One might raise the question if there may be an overlooked connection between the BLUE HOUR of natural light before dusk — when there was still enough light to be able to see, even if there was no other light source available, and that made it possible to gather and to play music

— and the fact that it was the time and hour when the work had stopped in the fields, and the land lay dark, and it was possible for a short moment to express one's feelings of an excruciating day, or of unfathomable pain, or of the memories of the ones lost— through BLUES MUSIC.

According to one hypothesis, the first BLUE color was produced by ancient Egyptians in 2200 B.C. in an effort to create a permanent pigment that could be applied to a variety of surfaces for design purposes — and may have started the diversification of the color's use; another points to the origins of the color BLUE closer to 6000 years ago. That is all said, of course, without the consideration of the existence of BLUE in nature. However, even up to today, there are some civilizations that cannot identify BLUE as blue and different from violet or green.

So it stands to reason that BLUE may be a color that was created by former civilizations as it was not easily to come by in nature — apart from when they looked up to the sky or into the water— and needed to be rather resourced and created for a purpose, and as source, means and vehicle for visual expression.

In this exhibition, the artists, in different ways, all employ this particular color that arguably was meant to be used to create and to reflect our beliefs, our mood and our spirituality — as no other.

#### About the Artists:

GRETLE BAUER uses BLUE frequently and candidly within the context of her mixed media work; in her own words, “to capture fleeting moments of impact through the simplest of means”. For her, “the evocative power of blue can often illuminate, soften or deepen the mystery of the poetry” she seeks.

VIAN BORCHERT's paintings of the city skyline with buildings standing tall, conceived entirely in strong hues of BLUES, reflect upon our small yet potent human existence between the mighty structures our civilization created — that may or may not provide hope and opportunity for all.

A frequent and prevalent color in LAURA DUGGAN'S work, BLUE lends itself to both minimal abstractions and strong, expressive contrast. Duggan, formerly a figurative painter, captures color and light with a distinct sense of origin.

AUGUSTUS GOERTZ's textural mixed media abstractions use BLUE pigment to allude dramatically to the intensity and luminosity of the sky, the depth of ocean or the vastness of the universe.

DON KEENE's virtuously abstracted figurations visualize the moment of an act or an emotion while using BLUE as a color to accentuate the depicted.

JOYCE POMMER's delicate, small scale mixed media works, or larger compositions, incorporate BLUE frequently and freely as a tool to create contrast, depth and atmosphere.

MARTIN WEINSTEIN's luminous paintings on layered acrylic sheets capture atmosphere and light in nature over time — a distinct process that requires the frequent use of BLUE to communicate the observed.

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

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

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

Website: [lichtundfire.com](http://lichtundfire.com) Tel: (917) 675-7835 Email: [info@lichtundfire.com](mailto:info@lichtundfire.com)

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

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

Lichtundfire: 175 Rivington Street NY NY 10002  
Contact: Priska Juschka, [info@lichtundfire.com](mailto:info@lichtundfire.com), Tel. 917.675.7835  
Gallery Hours: Tuesday – Saturday, 12 – 6 pm, or by appointment  
[www.lichtundfire.com](http://www.lichtundfire.com)