

Gert & Uwe Tobias

Born in Romania in 1973, **Gert and Uwe Tobias** live and work in Cologne, Germany. Collaboratively, they make woodcuts, collages, sculptures, and typewriter drawings.

The works of art in this exhibition bring together all these diverse media. Visually, they combine the lines, shapes and block colours of geometric abstraction with narratives reminiscent of Surrealism and patterns drawn from ornamentation and folk art.

Gert and Uwe Tobias' woodcuts and wall-designs display a strong interest in the graphics of the early 20th century, including the experimental typography of **Jan Tschichold** or the exhibition designs of **El Lissitzky**, alongside an exploration of folkloric ornamentation and floral patterns as precursors of abstraction. Such Modernist references are juxtaposed with fragmented shapes and characters, spilling from woodcut and canvas into ceramics and the exhibition space, allowing viewers to immerse themselves in subversive, carnevalesque narratives.

Their diverse use of media is tied together with a site-specific wall-design, which in their words attempts 'to create a parity between the exhibition spaces. This also includes the invitation woodcut, thereby extending the exhibition into the periphery of the institution.'

Employing different media and artistic traditions, Gert and Uwe Tobias dissolve boundaries between craft and fine art, abstract concept and unconscious fantasy, and modernity and tradition.

The exhibition is made in partnership with The Gallery at Windsor, Vero Beach, Florida, USA.

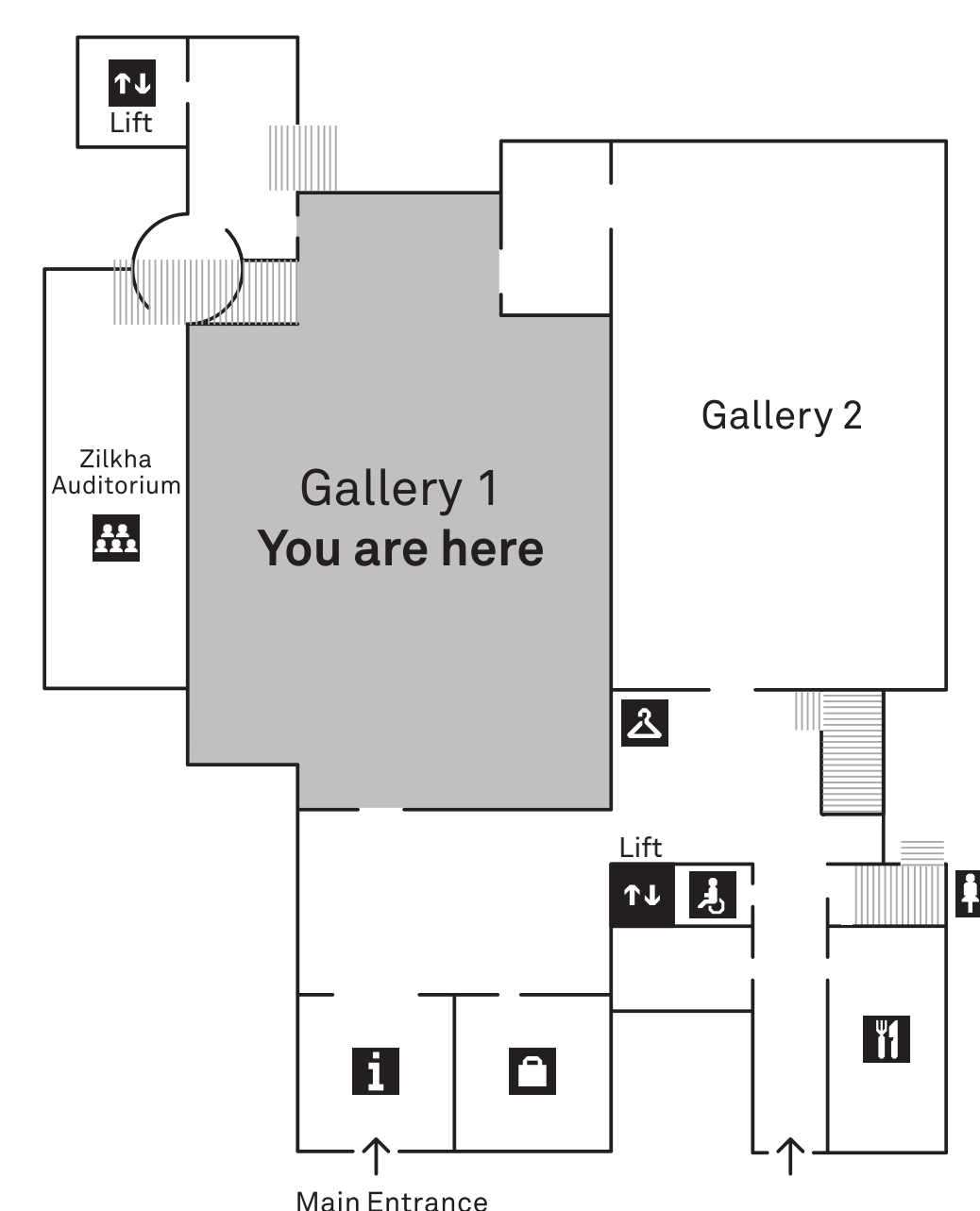
Find Out More:

See the illustrated catalogue, which contains an artists' glossary by Whitechapel Gallery Director, Iwona Blazwick.

Also available: the special London supplement to the catalogue, including an interview with the artists and Whitechapel Gallery Eisler Curator, Daniel F. Herrmann.

With special thanks to Maureen Paley, London, and CFA, Berlin.

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Gert and Uwe Tobias consider all their works as beginning with a 'single pictorial idea'. Avoiding traditional hierarchies of artistic media, these ideas are translated into drawing, collage, woodcut or ceramics.

'Each medium has its own legitimacy, and every transfer of an idea into a new medium is a translation. We rate these equally, but nevertheless treat them differently. As a result, we ultimately have many more possibilities available to us.'

A recurring element in their work is the exploration of folkloric ornamentation and in particular floral patterns as precursors of abstraction, linking their Whitechapel Gallery exhibition to the works of German photographer **Karl Blossfeldt**, on view in the galleries upstairs.

Working across different artistic traditions, the artists dissolve boundaries between craft and fine art, abstract concept and unconscious fantasy, and modernity and tradition.

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