

G Roland Biermann

Conceptual artist

Biermann's work depicts his ascetic rejection of the definite, the literal and the static. His enduring preoccupation is in fact to find a visual equivalent to the experiences of movement and mobility, in time and in space, and ultimately in society. A visual equivalent sophisticated enough to evoke the richness, and concurrently the blurriness of fact versus fiction, experienced in the "in-between" states, as they bridge two instances and lead to fundamental changes and transformations."

Biermann, was born in Bonn, Germany in 1962. He studied at New York University and lives and works in London.

Working with photography, film, sculpture and installation, his practice focuses on exploring processes of change and transformation in time, space and society. In *Stations* for example, a newly commissioned, large installation consisting of 84 oil barrels and 20 metres of motorway crash barriers, shown at the Barbican, London in 2016, Biermann used the changes in colour which are part of the drying process of blood as a symbol for the fading of life.

His works are often hybrid, merging several media to a new form, Biermann's *white cube / white wall trilogy* (2014-16) is a conceptual allegory, showing the relationship between the freedom of movement and temporary borders as a cyclical process of construction and deconstruction in the form of filmed performances.

Snow+concrete is a re-interpretation of vanitas imagery, something non-static incorporating dynamic change and the idea of a beginning and an end is a series of photographs of melting snow shot in an underground car park. Printed on relief-like, slightly three-dimensional glass and presented in different site-specific ways, wire-suspended from the ceiling or integrated into large, freestanding steel frames, they blur the boundaries of photography, sculpture and installation.

Biermann's photographic essays access the realms of the metaphysical within a distinctly contemporary context, not only do they summon the uncanny but also offer a unique and singular approach to the photographic image. His staged photographs are restricted to monochrome, reminiscent of those pristine, purist, art photography images of the 1950's and 60's, using a panoramic camera designed to take landscape format images to create a stretched vertical, portrait format, his images present a disconcerting counterpoint of hard-blown industrial edges and surfaces against the vulnerability of nude, cling-film or fabric-wrapped bodies. Like the paintings of Francis Bacon, Biermann's diptychs and polyptychs suggest narrative sequences but paradoxically resist narrative interpretation.

In *Ophelia* Biermann takes a particular interest in exploring the relationship between beauty, transience and death, through a delicately crafted set of warholian photographic representations of plastic carrier bags floating in a sea of used engine oil. The resulting images are beautiful and intricate compositions of figurative forms and vivid colours, crystallised by the camera in the form of portraits of a rather dark and threatening future.