

FOR IMMEDIATE RELEASE

**Albertz Benda Presents  
Fiete Stolte: *Transit***

**The artist's first US solo show, featuring new work**

**On view January 12 - March 4, 2017**

**515 West 26<sup>th</sup> Street**

**New York, NY**

**Opening Reception:  
January 12, 6 - 8pm**



**Fiete Stolte, *Smoke 1*, 2016, Neon tubing, 60 x 20 inches**



**Fiete Stolte, *Smoke 2*, 2016, Neon tubing, 60 x 20 inches**



**Fiete Stolte, *Smoke 4*, 2016, Neon tubing, 60 x 20 inches**

**New York, NY, XXXX, 2016** – albertz benda is pleased to present ***Transit***, Berlin-based artist Fiete Stolte's first solo show in the United States, on view in the Project Space from **January 12 through March 4, 2017**. Stolte's works are experiments in rendering the invisible aspects of the self into physical objects, ones that explore consciousness, the passage of time, and traces of movements. The artist captures and preserves ephemeral moments through photographs, sculpture and installations, using materials that range from bronze and glass to Polaroids. Through reversals and erasure, Stolte challenges viewers to question their perceptions of fixed principles, such as time, and enter a realm in which both the visible and non-visible co-exist. For his presentation at albertz benda, Stolte will debut three new series of works: *Smoke* (after *Still Life with Candle # 1 - # 5*), *Inverted Clock*, and *Fade*, that capture 'absence as action'.

Occupying an entire wall of the gallery, *Smoke* (after *Still Life with Candle # 1 - # 5*) (2016) is comprised of a series of five neon light sculptures. These abstracted forms are based on Polaroids that Stolte took of candles immediately after blowing out the flame, so while the works themselves are static, the moment they capture is one of transition – the fleeting instance of smoke rising from a wick. The use of neon reinforces the dual themes of temporality and physicality, as the constant illumination of the work belies the ephemeral nature of the medium.

*Inverted Clock* (2016) transforms a mundane household item into a reflection on the distribution of information in the digital age. A functional clock, the piece shows the time using a classic seven-segment analog display that has been in wide circulation since the 1960s. While images today are almost exclusively saved as color-positive, digital information, and data is stored and visualized as ones and zeros, Stolte has inverted these components in the work - the colors on the display have been reversed so that the time is only visible when the

screen switches off. The unvarying flashing of the colon in the center of the display marks the advance of each second.

*Fade* (2017) consists of 10 photographs depicting a person engaged in the act of buttoning up a shirt. The hands repeat the gesture in every picture, forming a rhythm from each frame to the next. Examined individually, nothing appears amiss in any of the images, however when seen as a complete series, the viewer is struck by the fading of the shirt's color from black to white. The shirts are each made of two different swathes of fabric which have been stitched together, so that the change visible across the photographs is not the result of a digital alteration of the image, but rather occurring physically within the scene depicted.

#### **About Fiete Stolte**

Fiete Stolte (b. 1979, Berlin) is a conceptual artist living and working in Berlin. He received an MFA from the Berlin-Weißensee School of Art in 2007. Recent group exhibitions include *...und eine Welt noch*, Kunsthaus Hamburg, Germany; *more Konzeption Conception now*, Museum Morsbroich, Leverkusen, Germany; *X Ways to Overcome Space and Time*, Museum of Contemporary Art Belgrade, Serbia; and *Director's Choice*, Kunsthall Münster, Germany, among others. Stolte has had solo exhibitions at Art Basel (2009) and SOX, Berlin, Germany (2012). In 2015, Stolte had his first major institutional solo exhibition at Kunstverein Gottingen and was the subject of the monograph *Hotel Absence*, featuring an extended interview between the artist and curator Hans Ulrich Obrist.

#### **About Albertz Benda**

Albertz Benda opened in fall 2015 and is devoted to a contemporary visual arts program focusing on rediscoveries as well as new introductions — from seminal figures in their field whose work warrants further exploration to debut presentations of artists that are new to New York.

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