

CV

Julian Cording
Geboren 1983 in Wetrup, Deutschland
Lebt und arbeitet in Frankfurt am Main, Deutschland

info@julian-cording.com
+4917671210150
www.julian-cording.com

Ausbildung

- 2010 – 2015 Freie Kunst/Bildhauerei bei
Prof. Hubert Kiecol Kunstakademie
Düsseldorf, Deutschland
Akademiebrief und Meisterschüler von
Prof. Hubert Kiecol
- 2006 - 2009 Ausbildung zum Steinbildhauer, Bildhauerei Vielstädte, Herzebrock - Clarholz, NRW,
Deutschland

Auszeichnungen etc.

- 2018 Lehrtätigkeit für Freie Kunst an der Casa Lamm, Mexiko-Stadt, Mexiko
2017 Künstlerresidenz, Iwati Parana, Correlacion Contemporanea, Peru
seit 2017 Mitbegründer von PARTERRE, ein Pop Up Ausstellungsprojekt
mit der Kuratorin Lorena Moreno
2016 zona_seis juvenes creadores, Luis Adelantado, Mexiko-Stadt, Mexiko

Ausstellungen (Auswahl)

- 2019 Espacio compartido / Tiempo limitado, Lugar de trabajo, Mexiko-Stadt, Mexiko (g)
2018 Filament, 1 Mes 1 Artista, Mexiko-Stadt, Mexiko (s)
Here and Elsewhere, Bucarelli 120, Mexiko-Stadt, Mexiko (g)
Material Art Fair mit Galeria Breve, Mexiko-Stadt, Mexiko (g)
2017 Obra Negra, Galerie Obra Negra, Xalapa, Mexiko (g)
Sobre el Rio, Fine Arts Cultural Center, Lima, Peru (g)
Santo Tomas, Correlacion Contemporanea, Iquitos, Peru (g)
Soporte / Papel, Arte A.C., Monterrey, Mexiko (g)
Gruppenausstellung, Museo Reyes Meza, Nuevo Laredo, Mexiko (g)
2016 Filomela, Luis Adelantado, Mexico City, Mexiko (s)
Por aquí, la existencia, el interior, Museum für moderne Kunst, Oaxaca, Mexiko (g)
Zona MACO mit Luis Adelantado, Mexiko-Stadt, Mexiko (g)
2015 Abschluss, Kunstakademie Düsseldorf, Düsseldorf, Deutschland (s)
Das Echo Fragt warum, Van der Grinten Galerie, Köln, Deutschland (g) Zona_seis,
Luis Adelantado, Mexiko-Stadt, Mexiko (s)
2014 Morgen is ja schon Morgen, Mintropstr. 8, Düsseldorf, Deutschland (s)
2013 Hogan Lovell's Grand, Hogan Lovells, Düsseldorf, Deutschland (g)
BATHE/BONGARD/CORDING/DAMM/KÖHLER/LEE/LODONOU/OBLONCZYK/
SCHNEIDEREIT/SUN/UHRAN/WAGNER, Alter Toom Baumarkt, Düsseldorf, Deutschland (g)

solo = (s), group = (g)

About his work

Graduated from the Kunstakademie in Düsseldorf, Cording brings together in his work the influence derived from the tradition of this school (Blinky Palermo, Imi Knoebel, Gerhard Richter) with a clear interest in the precepts of the Bauhaus, namely Josef Albers and his research on the form and the plane in the pictorial field.

Thus, literary and mythological references in the work of Cording encode colour and give rise to unexpected relations by interaction of the chosen materials and the development of poetics established in accumulation, transparency, density and — though not apparently — a rigorous system of assemblage, as well as the elements that embrace it.

Thus, thematic considerations in his work operate tacitly and subjected to the matter and form. Spun from the experimentation with materials with a high degree of plasticity in dialectic between two — dimensional, three — dimensional, along with their iterations and sites in a particular place.

Cording displays the power of his work to punctuate his fundamental concerns: form is content and color is the plot that establishes a fact, a landscape, even better: a poetic.

Extract from the exhibition text for the solo show *Filomela*, 2016 written by Barbara Perea and Irving Dominguez

[...] Julian Cording's work is characterized by a silence that prevails in each piece and invites the viewer to a moment of contemplation. His exploration of form and materials lead him to weave a visual poetics guided by the wink of his titles.

Cording fuses his training as a sculptor within a pictorial task, using a geometric sobriety made from a chromatic game resulting from the juxtaposition of layers of colour. The combination of materials allows us to observe the reactions and incidents between its elements. Shape and colour govern the plane, while its transparency and density dialogue in silence.

Extract from the exhibition text for the solo show *Filament*, 2018. Written by Lorena Moreno

[...] Although it should be for an artist "to give the concerns a form", this point was very pronounced right from the beginning in the accuracy and the durability of Julian Cording.

Also the last works, geometric forms made out of truck plane, moulded in polyester resin, in frames especially designed for them, following a huge number of builded decisions together.

These works, on first sight it feels that they have a classical impression, do have with their form, precision and their decision in its implementation a unique and new quality. This is to be emphasized because these works are made in a time in which art often got confounded with obvious and superficial "ideas".

The endurance of the search of this own, exact, still, not obviously spectacular form of making and implementation is a very important part of this work. [...]

Extract from a written text by Prof. Hubert Kiecol, 2016