

Christian Bolt

On Human Beauty

20 October - 23 December 2023

www.impulsegallery.com

www.bolt.ch



KOZMOJUNE

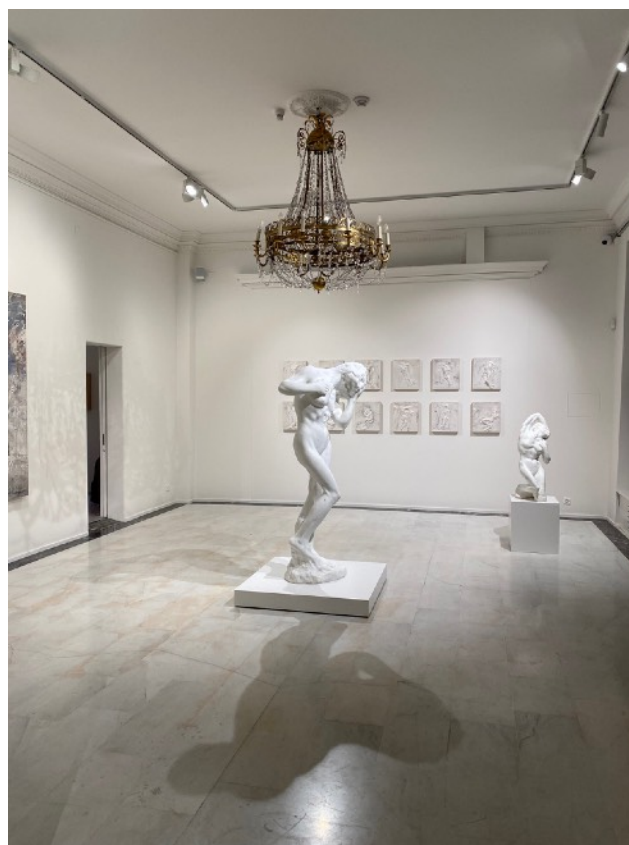
www.kozmojune.ch

info@kozmojune.ch



As a Swiss sculptor, Christian Bolt has made a name for himself over the years and should be a household name to many. But not for me. However, this changed when I received a save the date e-mail for the opening of the exhibition *On Human Beauty*.

Now contemporary art is not necessarily one of my hobby horses, but as a budding art historian I deal with it from time to time. What gave me pause about this e-mail was the detail shot of the marble sculpture *Adorno* (2021/22). Those arms! Every muscle, every tendon was so impressively worked out that I briefly thought it was a sculpture from the early modern period. When I read that in 2014 Christian Bolt was the first Swiss sculptor to be awarded the title of professor at the oldest art academy, the *Accademia delle Arti del Disegno* in Florence – the academy to which important artists such as Donatello, Leonardo da Vinci, Artemisia Gentileschi and Michelangelo belonged – I definitely wanted to know more.





Bolt, who recognized his talent for the fine arts at an early age, explores in *On Human Beauty* the perception of the human image and its inherent contradictions. Sculptures in marble, bronze or wood, but also drawings, paintings as well as assemblages are among those works that will be exhibited in the more than 400 square meters gallery.

The artist, born in Uster in 1972, studied sculpture, art history and anatomy at the Accademia di Belle Arti in Carrara before his passion for classicism and Renaissance humanism led him to Florence, where he earned a master's degree in Fine Arts. Since then, numerous solo and group exhibitions in Switzerland and abroad have paved his way. *On Human Beauty* represents his most comprehensive exhibition to date, for which many of his works were exclusively commissioned and in which Bolt skillfully bridges the gap between classical and contemporary art.

At the center, according to Bolt, is the examination of the sublime and the limitedness of human existence. This field of tension, which developed into his characteristic formal language, is revealed to the viewer at first by the different treatment we can see in Adorno, for example. To the question, why Bolt often let the face, the hands as well as the feet somehow unfinished, he answered; his sculptures emerge from within. The further away, therefore, the more undefined human existence is. With this philosophical hint and an exquisite glass of white wine, I let myself get a little closer to the sculptures. Where at the beginning I was missing faces that conveyed the whole range of feelings, suddenly the dialogue between figuration and abstraction intended by Bolt, in which he forces the viewer to reflect inwardly and to deal with himself. By making body parts such as hands, feet, or faces unidentifiable, it offers the viewer the opportunity to empathize with the work on display. On the one hand, this leads one to consider the human condition beyond the work, but on the other hand, it also opens one's eyes to the craftsmanship that Bolt has mastered without question. If you let yourself get involved with it, you forget everything around you. What remains is pure beauty. Physically, as well as spiritually.