

Natur(en)
Nature(s)

Group Exhibition
January 21st ~ March 12th, 2017
Giessen Civic Art Space (KiZ)

Conference in March 2017

Curated by Andreas Walther
and Susanne Ließegang

Funded by Hessische Kulturstiftung and
the Cultural Office of the university town Giessen

Natur(en) [Nature(s)]

Initial point of the exhibition project is a sketchy idea of nature as the per se eluding, entirely open, nameless. Questions on perception then gather the artworks from the Fareast and Europe with each position approaching this idea in a different way: questions on qualities of perception within the artistic work process, questions on significance and role of the artistic medium within the artistic work process, thus questions on interdependencies in-between perception and medium. Related questions arise for the contemplation of the artworks: what kind of experiences open up when we approach the works via their sensuous (visual) presence and perceivability? What accesses to the works result from the superposition of the different artistic positions in perception? Which ways of reflexion are appropriate?

Natur(en) Nature(s)

Group exhibition and conference by Neuer Kunstverein Gießen,
on display at Giessen Civic Art Space (KiZ) from January 21st to March 12th, 2017

Curated by Andreas Walther and Susanne Ließegang.

Natur(en) [engl. *Nature(s)*] collects and exhibits artworks from Europe and the Far East following thoughts and ideas deriving from *Media Theory* and *Chinese Philosophy* – two disciplines that evolved in different cultural contexts and eras and yet, apparently know to compose an expedient constellation towards each other.

One aspect of Media Theory is the inquiry of characteristics and peculiarities of different artistic media (such as painting, sculpture, drawing, film, analogue photography, digital photography) as well as the exploration of how these different media take effect on the artistic work process in different ways or – more precisely – what influence they have on the interplay of *sensation* and *reflection* (of sensation) which takes a fundamental role in the artistic work process.

One of the central concepts in Chinese philosophical *Daoism* is the idea of *Dao* (道) analogue to an unfocused, unconscious state of entire openness, namelessness, unintentionality. Opposing *Dao* (道) is the world, materially or immaterially appearing in form of ten thousand beings¹ (萬物) as an expression for the entirety of all determinations deriving from human action – from reflections on sensations and from conclusions drawn from comparing and connecting reflections with other reflections. According to their nature, ten thousand beings approve as well as contradict each other and bear a strong likelihood to develop an extreme state of hermeticism resp. forlornness. Cause for such likelihood is the circumstance that our five senses most likely do not allow to fully grasp the entirety of what is. For facing and solving this problem, Daoism supplies the concept of *Non-acting* (無為). And it shall be of further consideration what *Non-Acting* is and how it can be applied meaningfully.

Bringing these two fields together, they almost appear as two perspectives addressing the same circumstance. The artistic medium certainly is both: an artistic tool as well as a convention resulting from continued reflection (of reflections) influencing, guiding yet limiting the artistic process. Yet these two qualities of the medium are hard to separate. The artistic process then however can be received as an interplay of sensation, reflection, medium, and a quality that in fact is very similar to the idea of *Dao* (道). Two questions that appear interesting in this context are on an expedient relation of sensation and reflection in general and on the possible relations between the artistic process and the concept of *Non-Acting* (無為) in particular.

Artists of *Natur(en)* are: Ricardo Calero (Spain), Marianne Hopf (Germany), Jiang Sanshi (Taiwan), Christiane Löhr (Germany /Italy), Karl Prantl (Austria, †), Mario Reis (Germany), Andreas Walther (Germany /Taiwan), Hideaki Yamanobe (Germany /Japan), Inoue Yuichi (Japan, †).

¹ ten thousand here as an expression for ‚countless‘

Works



Mario Reis from the series *Naturaquarelle*,
Sediment on Canvas,



Mario Reis *Naturaquarelle* (Nature Water Colours)

„The river is subject and object of my paintings at the same time and all rivers differ. To state those differences and countless nuances is simply fascinating. We currently live in a world or – more precisely – in a society that prefers to equalize all differences since that way it is supposedly easier to handle. But I think it is important not to lose the sense for distinction and I hope that my works know to contribute to that.“

- Mario Reis -

The *Natural Water Colours* by Mario Reis result from the artist placing canvases in streams and rivers over a period of time and letting floating particles sediment on those surfaces.

Mario Reis

1953 born in Weingarten, lives in Gerolstein-Michelbach, Germany
1978-79 Master class of Prof. Günther Uecker
1973-78 Studies at Art Academy Düsseldorf

Support (selection)

1996 Suntory Prize, Osaka, Japan
1990 2nd price of Osaka Triennial, Japan
1979-80 DAAD-Stipend for Paris
1979 Grant by Düsseldorf Art Academy
1978 Casa Baldi, Italy; Stipend by Northrhine-Westphalia
1976-77 Paris-Stipend, Cité International Des Arts

Exhibitions (selection)

2013 Herforder Art Association, Herford (G); Sonja Roesch Gallery, Houston, Texas, USA (G) // 2012 Salzufler Brocken; Spa Guest Center of Salzuflen State Spa; Art Consulting Claus-Dieter Tholen, Bad Salzuflen; Sonja Roesch Gallery, Houston, Texas, USA (G); Museum Kunstpalast, Düsseldorf (G); Art Museum Gelsenkirchen; Centre Pasqu'Art, Biel, Switzerland (G) // 2011 Van der Koelen Gallery, art Karlsruhe, *one artist*; Art Consulting Claus-Dieter Tholen, Bad Salzuflen



YAMANOBE Hideaki, White Landscape No.1
Acrylic on Nettle, 2008, 170 x 250 x 5 cm

YAMANOBE Hideaki

As a Japanese living in Germany, Hideaki Yamanobe knows to bridge those very different Worlds – the world of filling in and occupying image-space and the one of *yohaku*. *Yohaku* [...] is the empty space that neither is filled with paint nor left barely empty. It is infinite space as the inconceivable source of all spatial relations, symbol of absolute Nothing as the creative source of all being. But in difference to the old masters, in Yamanobes works is not „empty“ in the sense of paper that has not been painted on (留白); instead, within a rapid process of painting, he in fact materializes the white space stepwise, layerwise.

Hideaki Yamanobe firstly applies a black layer and then covers the whole surface with a nearly transparent layer of acrylic paint and binder. In this way, he builds mist, air, and clouds as saturated matter that mantles and envelops, unwilling to disclose phenomena and actualities. In some works of the series „Stratus“ the eye only slowly finds small traces of the founding black layer, shining through here and there, discontinuing and underlining the emptiness and openness of white space. Associations of conifers, clearings, hilltops come alive, associations on recollected and imagined worlds emerging from the mist and haze, from this „silent curtain“. They reach deeply into the image space, without limitations, without any clear *front* or *rear* but all of them *within*.

Spatiality emerges within this emptiness outlined by Yamaonobe, an atmospheric spatiality that knows to surround and inclose the beholder. [...]

Excerpts from a text by Susanne Wedewer-Pampus, March 2009

Hideaki Yamanobe

1964 born in Tokio, lives and works in Cologne, Düsseldorf and Tokio
1985 - 91 Studies at National Academy of Fine Arts Tokio
1991 - 93 Study visit in Germany as scholar of Asahi art foundation Tokio
1993 - 94 Studies of graphic reproduction at Basel School of Design

Exhibitions (selection)

2016 Friedrich Müller Gallery, Frankfurt // 2014 Friedrich Müller Gallery, Frankfurt; Dittmar Gallery, Berlin // 2013 Marburg Art Association, *Die Fülle der Leere*; Florian Trampler Gallery Munich, *Two Feelings* // 2012 Friedrich Müller Gallery, Frankfurt; Wesner Gallery, Konstanz; Reitz Gallery, Cologne // 2011 Friedrich Müller Gallery, *Klangassoziationen*, Frankfurt // 2010 Friedrich Müller Gallery, Frankfurt am Main; Jos Art Gallery, Amsterdam



Christiane Löhr, Untitled, 2012,
Pencil on Hand made Paper, 27 x 20cm

Christiane Lühr

“For me, appropriation of space is topic of all my works.“

„My central interest is to understand the motivation that moves the line.“

- Christiane Lühr -

Christiane Lühr perceives line – no matter if placed on paper or spanned into space with horsehair or defined by a blade of grass – under the aspect of appropriation of space. Within her statement, even a sheet of paper can be basis for a sculptural exploration. The line ridges the paper and in its overlays creates bodies and lets statuesque and dynamic evolve – explorations that let space and body inscribe into each other. Even though using natural materials such as horsehair and seed, even though her line arrangements might appear as branches, her foundation never is the nature we can find out there and she also does not aim to explore such nature. The differentiations performed by her works move along the boundaries in-between space and body.

Within the exhibition context her works connect with the question in how far perception determines resp. co-determines reality (nature) in its quality of ‚being so‘ (Sosein) and in how far space and body are interdependently generated under the convention of perception and only can be realized by an open transformation from one to the other.

Christiane Lühr

1965 born in Wiesbaden, Germany. Lives and works in Cologne and Prato, Italy.

1985 Studies of Egyptology, classical archeology and history, University of Bonn

1986 Studies in Art Education and German philology, University of Mainz

1993 first state examination teaching degree for secondary schools

1994 Studies of Free Visual Arts, Düsseldorf Arts Academy with Jannis Kounellis

1996 master class student with Jannis Kounellis.

Prizes and Awards (selection)

2006 Sclar of NRW Art Foundation // 2002 Warhol-Stipend, Headlands Center for The Arts, San Francisco // 2001 Kahnweiler-Prize, Rockenhausen // 2000 Graduate Stipend by DAAD for India

Exhibitions (selection)

2015 *displuvio*, Jason McCoy Gallery, New York; *lined*, Taguchi Fine Art, Tokyo; *Encircling The Orbit*, Vangi Sculpture Garden Museum, Shizuoka, Japan; Werner Klein Gallery, Cologne // 2014 Bernier / Eliades Gallery, Athens; Tucci Russo Studio per l'Arte Contemporanea, Torre Pellice/Turin; *permeabile*, Art and Culture foundation Opelvillen Rüsselsheim; *linies continues*, Blueproject Foundation, Barcelona // 2013 Jason McCoy Gallery, New York, Taguchi Fine Art, Tokyo // 2012 Jason McCoy Gallery, New York // 2011 *vertikal*, Werner Klein Gallery, Cologne; HerderRaum für Kunst, Cologne // 2010 *dilatate lo spazio*, Galleria Oredaria, Rom; *dividere il vuoto*, Villa e Collezione Panza, Varese



Inoue Yu-ichi (井上有一), Mountain (山), Ink on Japan Paper, 146 x 244cm

YU-ICHI Inoue 井上有一

Inoue YU-ICHI counts among the most influential artists of Japan during the 20th century [...]. Art Critic Herbert Read mentions YU-ICHI and displays Yu-ichi's works in his publication „A Concise History of Modern Painting“. Robert Motherwell describes him as one of the few great artists in the second half of the 20th century.

For *Natur(en)*, two works by Inoue Yu-ichi are selected. One is a 146 x 244 cm sized calligraphy showing the Japanese Kanji for mountain (山). The work is symbol and image at once, is a dynamic representation of energy and calm. The smooth transition in-between symbol and image, written in dynamic notation, links up different cultural historical states within a time span of more than 3000 years.

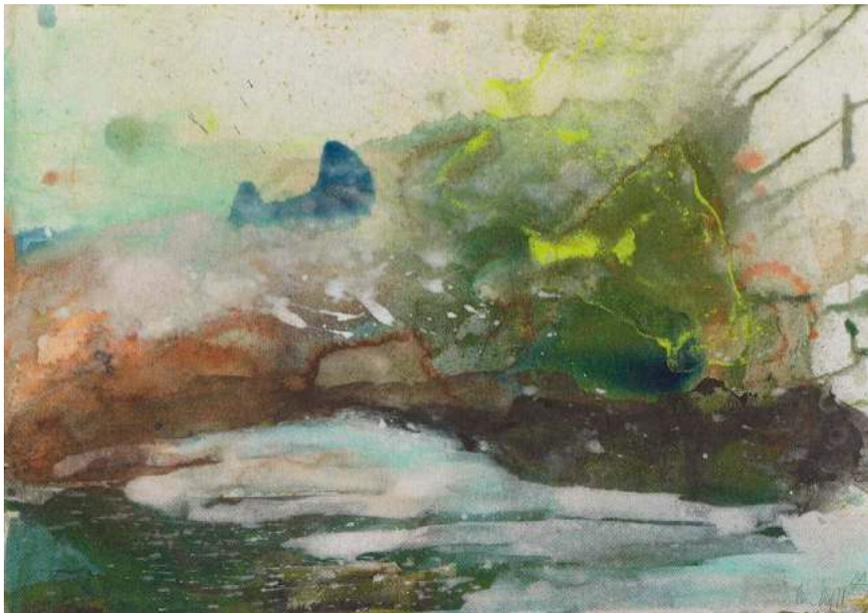
The second work for the exhibition in Gießen is a small format calligraphy of the Kanji for flower 花.

YU-ICHI Inoue

- 1916 born as Inoue Yûichi, in Tokyo, died in 1985
- 1935-76 elementary teacher
- 1942 start of an octennial education in calligraphy with Ueda Sôkyû
- 1951 first exhibitions of his calligraphy in Tôkyô
- 1952 co-founder of the group *Bokujin-kai* (society of ink people)

Ausstellungen (Auswahl)

2016 *A Centennial Exhibition INOUE Yuichi*, 21st Century Museum of Contemporary Art, Kanazawa, Japan // 2015 *Calligraphic Abstraction*, Seattle Art Museum, Seattle, USA (G); *The End of Modernity in Calligraphy: From Yuichi Inoue, Lee Ufan to Zhang Yu*, Kuandu Museum of Fine Arts, Taipei (G); *Far Yet Close: Calligraphy by Inoue Yuichi*, Musée Tomo, Tôkyô, Japan; *Yuichi Inoue*, Setouchi City Museum of Art, Okayama, Japan // 2015 *Buddha - 108 Encounters*, Museum Applied Art, Frankfurt (G) // 2014 *YU-ICHI*, Japan Art - Friedrich Müller Gallery, Frankfurt // 2013 *Contemporary Art and Calligraphy - At the Nexus of Painting and Writing*, Seoul Arts Center, Seoul Calligraphy Art Museum, Seoul, Korea; Sharjah Biennale 11, Sharjah Art Foundation, Sharjah, Vereinigte Arabische Emirate // 2012 *YU-ICHI, Works on Paper*, Japan Art - Friedrich Müller Gallery, Frankfurt; *Inoue Yuichi: Painting with All of One's Heart and the Avantgarde Art of Calligraphy*, Karuizawa New Art Museum, Karuizawa, Japan // 2011 *The Art of Writing*, Kurhaus-Kolonnaden, Wiesbaden, (Catalogue); *YU-ICHI and Morita*, Works on Paper, Japan Art - Friedrich Müller Gallery, Frankfurt



Marianne Hopf, Landscape XXIV, Pigments, Acrylic on Papier, 35 x 50cm

Marianne Hopf

Marianne Hopf moves within the field of painting according to the conditions of painting itself. The paint – with its characteristics of body and consistency, light and dark, and colour value – merges with the plane, the format and the material characteristics of the canvas and under the conditions of the artist's specific body and viewing experiences turns into a landscape. The artist's sensitivity for balance and its disturbance „organizes“ the landscape within the process of development, lets it evolve.

Marianne Hopf

1959	born in Freiburg, Germany
1982-1987	Studies of painting at Free Artschool Nürtingen
1987-2002	lived and worked in Berlin
1994-1995	residence in New York
seit 2002	lives and works in Lahr/ Schwarzwald

Förderungen (Auswahl)

Studio stipend / Berlin; stipend of Progetto Civitella d' Agliano and Kunstfonds Bonn; Berliner Künstlerförderung; work stipend of Käthe Dorsch Foundation Berlin for a work residence in New York

Ausstellungen

2016 Morat Institut Freiburg // 2015 Kreuzkirche, Civic Gallery Nürtingen; Morat Institut Freiburg // 2014 Lorraine Ogilvie Gallery, Marburg; UKGM Gießen; Kunsthalle Altdorf / Ettenheim // 2013 Civic Gallery Offenburg/G // 2012 Civic Gallery Lahr // 2011 Nord-Art Büdelsdorf /G; Civic Gallery Speyer; BBK Karlsruhe // 2010 Lorraine Ogilvie Gallery / Marburg



JIANG Sanshi, EPPSTEIN 20140707, 96 x 215 cm, Tusche auf Reispapier

Sanshi Jiang 蔣三石

Sanshi Jiang works in relation to the tradition of Chinese Shanshui painting („Mountain-Water-painting“, the Chinese equivalent to landscape) and breaks the existing traditions in this field in various ways – e.g. by varying tools and techniques and by painting plain-air. She has two permanent locations for her work. One is a creek in the mountains south of Taipei, the other one, during her stays in Germany, a location in the woods of High Taunus Nature Park. At both locations, Jiang develops her works with the large scale paper sheets lying on the ground where it happens that moisture and materials on the ground imprint as the first structures of the painting. While developing her works, Jiang also interacts with the dynamic play of light and shadow, cast by surrounding trees. With the passing years, Jiang gets into a more and more intimate relatedness with these locations, also altering her perception of these locations...

JIANG San-shi

- 1972 born in Kaohsiung, Taiwan,
lives and works in Taipei, Taiwan and Frankfurt
- 1995 B.A. Institute for Philosophy, Fu Jen University, Taipei
- 1998 M.A. Graduate School for Asian Humanities, Huafan University, Taipei

Solo Shows

- 2010 Wistaria-House (Taipei); STARTS-Studio (Taipei)
- 2011 Tai Yu-Gallery (Chiayi)
- 2014 *JIANG San-shih: Contemporary Mountain-Water-Paintings*,
Gießen Art Association

Group Shows

- 2011 *Contemporary Bland Painting*, Shupu-Museum (Beijing)
- 2013 *Human Landscape*, National Chung Cheng University (Chiayi)
- 2014 *Empty Cold and Silent*, Soka Art Center (Taipei)
- 2016 *Ways of Nature in Art*, Lukang Civic Art Hall, Taiwan



Andreas Walther, Unnamed #2/ 2016, Pigment Ink on Drawingpaper, 89 x 180cm

Andreas Walther

“My artistic work ranges alongside the boundary in-between nature and landscape by concerning questions on perception and media; therefore I am applying a work method with extended studies of atmosphere on location before taking photographs, and extended post production in order to deal with and visualise particular characteristics of the medium photography and characteristics of perception. The extended process of post production sometimes lasts up to several months for one work and is made possible by the application of digital tools; the photograph taken on location is often merely a sketch the latter work is based on.”

- Andreas Walther -

In comparison with other artistic media, photography is likely to be the least flexible one, bringing along a set of constraints such as in relation to time (moment) and space (singular perspective), light, focus, as well as its general obedience to optics. In order to fit the medium to his artistic work process, Andreas Walther seeks to undermine resp. exceed these constraints. Within the last eight years he has developed several different methods of doing so and these different methods result in different series he continuously works on. *Natur(en)* shows one recent work from his black series.

Andreas Walther

1971 born in Gießen, lives and works in Gießen and Taipei, Taiwan
1992 - 1994 Gießen Justus-Liebig-University, History of Art
1996 - 1998 Academy of Arts Bremen, Timebased Media
1998 - 2003 Academy of Media Arts Cologne, Media Arts
2003 - 2004 National Taiwan University, Chinese Studies

Exhibitions (selection)

2016 *Ways of Nature in Art*, Lugang Art Hall, Taiwan (G) // 2015 S. Albrecht Gallery, Berlin; Shanghai Art 021 (G); Kunst Zürich (G) // 2014 Taipei Art Photo Show // 2013 Museum of Contemporary Arts Taipei (G) // 2012 Moltkerei Werkstatt, Cologne; Photo Taipei (G) // 2011 Taipei Int'l Artist Village // 2008 Pforzheim Art Association, *paar/unpaar* // 2007 Gießen Art Association // 2006 Goethe Institute Bangalore; Goethe Institute Taipei (G) // 2003 Wistaria Cultural Association Taipei, Taiwan; Taipei Fine Arts Museum (G); // 2000 Berlin Academy of Arts (G)

Stipends, Grants, Residencies (selection)

2015 National Taipei University of Education, Dept. of Arts and Design Taipei, Taiwan // 2014 Hessian Ministerium for Science and Art; Gießen Cultural Office // 2011 Institut für Auslandsbeziehungen (ifa); NRW Art Foundation; Taipei Cultural Office; Taiwan National Culture and Arts Foundation // 2009 Hessian Ministry for Science and Art // 2006 Cologne Cultural Office; NRW State Chancellery // 2003 DAAD and Taiwan Ministry of Education // 2003 NRW Art Foundation; Goethe Institute Taipei; Taipei Cultural Office // 2002 Institut für Auslandsbeziehungen (ifa); NRW Art Foundation // 2001 Circle of Friends of the Academy of Media Arts Cologne (travel stipend)



Ricardor Calero, Natural Luz, Diptych, 29,7 x 21cm each

Ricardo Calero Natural Luz

The works of Spanic artist Ricardo Calero not only refer to nature with regards to a level of meaning but start a dialogue with nature already during their process of development and integrate nature's creativeness at this level. With his cycle *Natural Luz 1-8* between 1998 and 2001, Calero combines *nature-collages* with the modern medium *photocopy*. Calero firstly presses finds from nature – such as a leaf, a seed, a small panicle – and fixes them on sheets of paper and takes s/w-photocopies of these *nature-collages*. Both, ‚original‘ and copy are mounted on a few more sheets of paper, the ‚original‘ collage then is stored in the artists studio for two years, protected from light, while the photocopy is exposed to the forces of nature for the same period of time.

After the passing of this time, he combines the two into a diptych. [...] Calero uses natural materials for his work but also integrates natural forces such as light and humidity into his work process. And it is light in particular that plays a special role in *Natural Luz*: Calero understands the artwork as a time storage of nature that is bound to the rhythm of ephemerality. Subtle hints such as the mirroring of ‚original‘ and copy, but also the almost three-dimensional, multilayered arrangement of the sheets are certainly symbolically readable and refer to the finiteness of life.

Ricardo Calero

1955 born in Villanueva del Arzobispo, Spain, lives and works in Zaragoza
Studies at Escuela de Artes in Zaragoza and other academies
1980-86 Teaching
1987 Art Prize of Zaragoza City

Solo Shows (selection)

1988 Museo Pablo Gargallo, Zaragoza // 1992 Sala d'exposiciones del Govern, Andorra // 1993 Palacio Provincial, Jaen // 1998 Museo de Teruel, Teruel // 2001 Sala de Exposiciones Banco Zaragozano, Zaragoza

Group Shows (selection)

1991 *Arte 80*, Museo de San Telmo, San Sebastian, Spain // 1993 *Un grado latitud...*, Centre d'Art Contemporain, Rouen, France // 1995 *Artistas de la Casa de Velásquez*, Madrid // 1997 *Garçon de quoi écrire*, Musée des Beaux-Arts, Caen // 2001 *La Transparence*, Centre d'Art Contemporain, Maison des arts Georges Pompidou, Carjac, France; Blickachsen 3, Bad Homburg; *De Chillida a ...*, Arte Contemporáneo del Banco Zaragozano, Circulo Bellas Artes, Madrid // 2004 *El siglo XX en La Casa del Siglo XV*, Una Galería de Arte en Segovia 1963 // 2000 Museo de Arte Contemporáneo Esteban Vicente, Segovia



Karl Prantl, Stone for Meditation (1982) als part o the Gießen Kunstweg.

Karl Prantl Stone for Meditation

„The block of stone stretched out underneath a tree is integrated into the scenery of the park so that it is perceived as an organic element within this surrounding and not as a work of art in the first place. The stone, locking itself up against any form of ephemeral perception and rejecting half-hearted gazes, remains underneath the perception threshold for art [...].

The stone is not forced into any kind of form that would not be in line with its natural materiality. Prantl does not regard material as a willing carrier of any external sense but instead awards it to have its own existence, its own faculty of speech. Prantl allows his stones an own potential of meaning and calls them *Think-Stones* – tools or media for obtaining *free thinking*. This way, the material is liberated from its functionalization, is no longer used as empty, passive, inanimate matter and does not represent anything but itself. The stone thereby loses its secondary character as commodity and instead is regarded to be vivid, organically grown material, having become an entity for concrete experience itself [...].“

From: Rita Wind, *Karl Prantl: Stone in: Gießener Beiträge zur Kunstgeschichte IX*, 1994

Karl Prantl

- 1923 born in Pötsching, Burgenland, deceased at the same location in 2010
- 1946-52 Studies at Academy of Visual Arts Vienna with Albert P. Gütersloh, graduation with a diploma for painting.
- 1953 emigration to Vienna and participation in the artist collective *Der Kreis*
- 1956 Stipend by the Austrian Federal Ministry for a six months study visit to Rome

Exhibitions (selection)

2014/2015 Karl Prantl.[5], Wien (Albertina) // 2007 Saarlouis, Saarland, LABORATORIUM Institut für Aktuelle Kunst, Saarland // 2004 Museum Morandi, Bologna // 2001 Czech Museum, Prag // 1998 Karsten Greve Gallery, Paris // 1994 Sculpture Park, Yorkshire, England // 1991 Galerie am Lindenplatz, Liechtenstein; Kunsthalle Schaan Nuremberg // 1986 Venice Biennial // 1983 Hamburg Kunsthalle // 1982 Installation of the *Stone for Meditation* in context of the Gießen Kunstweg // 1981 Frankfurt Art Association // 1980 Kunsthalle Kiel // 1978 Samuel Stein Fine Arts, Chicago // 1977 S. Fischer Gallery, Baden-Baden // 1973 Verna Gallery, Zurich // 1972 Austrian Art Center, Vienna // 1971 Aarauer Kunsthau, Aarau; Galerie Zähringer, Bern / Vienna (Künstlerhaus) // 1969 Galeria Milano, Mailand // 1967 Gallery Staempfli, New York; Studio UND, Munich // 1962 New Vision Center Gallery, London // 1961 Galerie Krzywe Kolo, Warschau // 1960 Junge Galerie, Vienna // 1955 Neue Galerie der Stadt Linz

Prizes and Awards (Auswahl)

2008 Great Austrian State Award for Visual Arts // 2007 Sparda-Bank Südwest-Award for extraordinary achievements of public art // 2005 Austrian medal for Science and Art // 1968 Award of the city of Vienna for Visual Arts // 1962 German Art Critiques Award (Visual Art)