

AUREL SCHEIBLER

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Art Cologne 2016

14.4. - 17.4.2016

Hall 11.1 / Booth A020



Norbert Kricke, Raumplastik Rot, 1952

Cologne – Aurel Scheibler at Art Cologne 2016 – contemporary art in conversation with historical artworks from the 20th century.

Norbert Kricke (1922-1984), one of the most significant postwar sculptors, is presented with his work *Raumplastik Rot* from 1952. Reshaping the classical canon of sculpture, he created linear structures, accentuated with color, to suggest the weightlessness and movement that leads the viewer into the openness of space.

Thomas Rentmeister (*1964) challenges our associative perception and visual norms. Renowned for his large-scale sculptures and installations created from everyday materials and ready-mades, he places familiar objects into unusual contexts and evokes herewith a sense of ironical alienation.

With *Drei Gelbe Scheiben* (1954) we are proud to present an important work by **Ernst Wilhelm Nay** (1902-1968) that exemplifies his series of disc-paintings.

More than half a century later, contemporary artists devote themselves to the medium of painting and continue to explore its possibilities. **Wolfgang Betke** (*1958) applies countless levels of paint on canvas that are repeatedly revised and reworked. His motives, oscillating between abstraction and representation, are driven by contradictions as construction and destruction, emergence and disappearance. His *Paravents* – paintings on fold screens – activate the space and transfer the image into the three-dimensionality.

The Scottish artist **Neil Gall** (*1967) creates stunning and unsettling narratives, woven from shreds of contemporary culture. In his new works, which will be shown at Art Cologne, Gall elaborates the aesthetics of cut-outs. He is interested in the possibility of a complete lack of meaning embedded in this form and its psychological perception. Painted with oil on canvas, his works delude the viewer by their uncanny resemblance to paper collages.

David Schutter's (*1974) works are based on historical masterpieces. The artist analyses paintings by Manet, Rubens or Rembrandt and reflects on their origination process and phenomenology.



Thomas Rentmeister, 0, 2015

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Neil Gall, Round The Bend, 2016

Alice Neel (1900-1984) is one of the foremost portraitists of the twentieth century. Her profound interest in people allowed her to capture a unique sense of affinity through the paintings. “I get so identified when I paint them, when they go home I feel frightful,” – the artist once said.

A similar, genuinely personal connection, in this case to a place, is the basis of **Jonathan Bragdon's** (*1944) landscape drawings. An intimate dialogue between the artist and surroundings develops during the creative process. “From lines of self I grow a world,” – writes Bragdon in one of his poems. His new Panorama-drawings will be shown at Art Cologne, in anticipation of the retrospective at Kunstmuseum Appenzell in the summer 2016.

Stefan Löffelhardt (*1959) similarly combines the motif of a landscape with investigation of the own self, putting an emphasis on a form of abstract portrait. Directed by the intuition, free from the control of consciousness, the artist creates extremely personal and still universal soul-landscapes.