

Wolfgang Betke



"Paravent", 2015,
Acrylic and felt pen on aluminum on board,
height: 172 cm / 67 ¾ in., length: 164 cm / 64 ½ in.
4 pannels, each: 172 x 41 cm / 67 ¾ x 16 ¼ in.



Untitled, 2013
Mixed media on canvas
150 x 100 cm / 59 x 39 in.

Biography

Born 1958 in Dusseldorf, lives and works in Berlin. Painter, poet and performance artist.

Exhibitions (Selection)

- 2016** *Zeugen des Zustands*, Aurel Scheibler, Berlin
- 2015** *Eine Verschwindung, eine Ankommen und Irgendwas Dazwischen*, Nicole Gnesa, Munich
The Black and White Key,
Schaufenster-Raum für Kunst, Berlin
- 2014** *se faire voyant*, Brandenburgischer
Kunstverein, Potsdam
- 2013** *Painting Forever! Keilrahmen*, KW Institute for
Contemporary Art, Berlin
OBERFLÄCHENTIEFGANG,
Aurel Scheibler, Berlin
- 2012** „Yet to be titled“, Galerie Charlotte Moser,
Geneva
“...with an uncertainty verging on abstraction
the state of the human now.”,
Städtische Galerie, Waldkraiburg
- 2011** *One good painting with ten holes is better than
ten bad paintings without holes*,
Galleri Opdahl, Stavanger
- 2010** *I'd so like to be your ornamental hermit!*,
Aurel Scheibler / ScheiblerMitte, Berlin
Aurel Scheibler @ JH Architecture, London
Solopresentation, Armory Show New York
- 2009** *Flugversuch mit Spurenkammer*,
Galerie Kienzle & Gmeiner, Berlin
- 2008** *Art is not mute*, Erste Konsthall, Goeteborg,
Sweden
- 2007** *Non zyni Ut opium*, Galerie Thomas Flor,
Dusseldorf

Construction and de(con)struction are significant components of Wolfgang Betke's work. He paints countless layers that are repeatedly revised and reworked. The application of paint and material as well as its removal and reconstruction are processes made visible to the viewer. Betke creates visual tension and consistent depth in his competent use of highly diverse painting methods ranging from raw *alla prima* to the finest glaze technique. The result is a rich texture with an underlying tension that recurs in his motif and is emphasized by juxtapositions of finely rendered details such as shoes, clothing scraps and amorphous and indulgent spaces of color.

The artist aggressively sands off parts of the paint to the extent that the canvas becomes very thin and perforated. Betke regards the revealed surfaces as layered time. Each painted layer preserves the moment in which it was created and its particular content. When he breaks up the painting with the sander, opening up the lower layers, he is moving backwards in the painting's timeline, practicing a kind of archeology within the work.