

赫尔曼·泽拉特
在纸上绘画

Herrmann Zierath
works on paper

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在纸上绘画

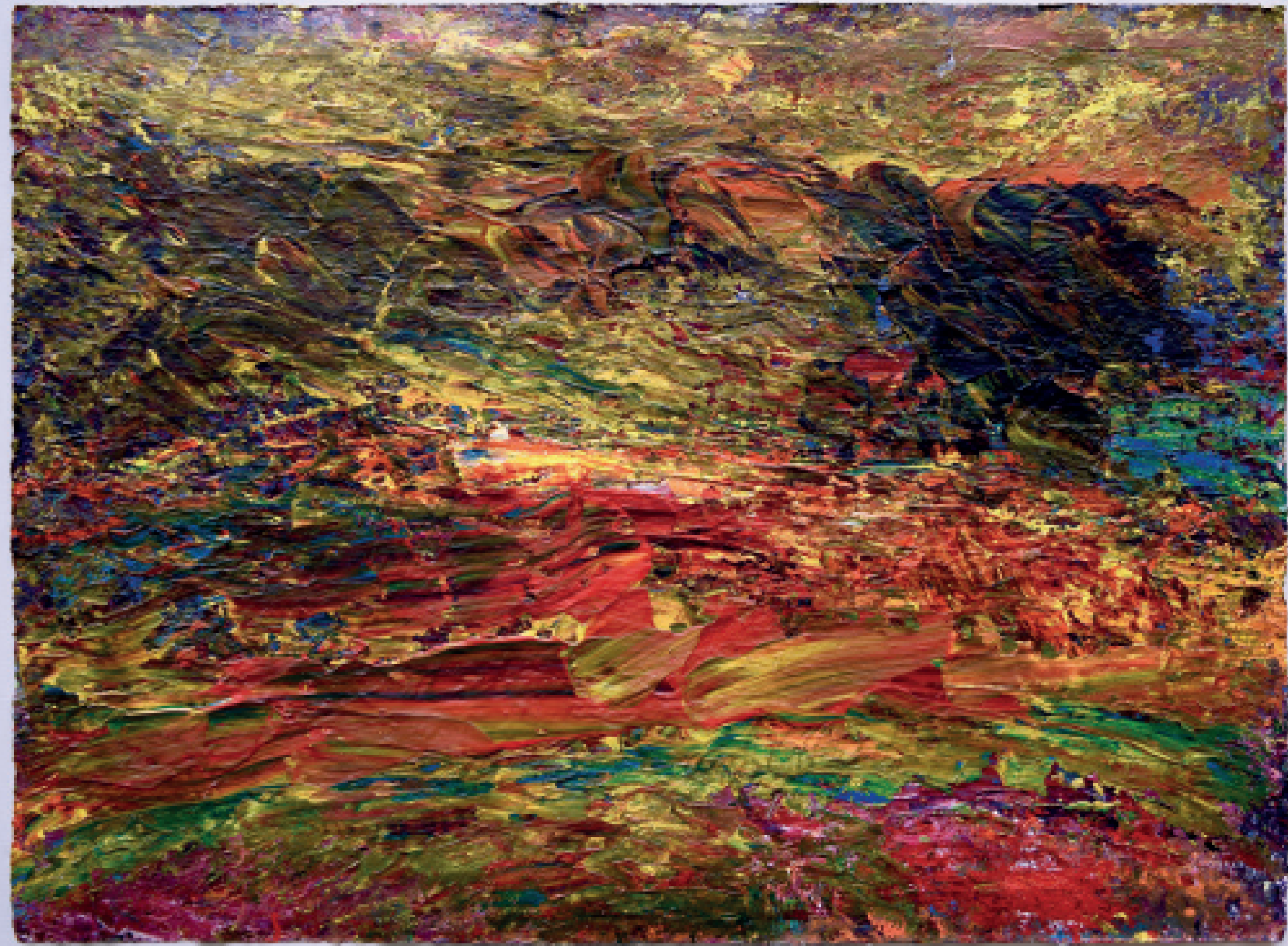
Herrmann Zierath
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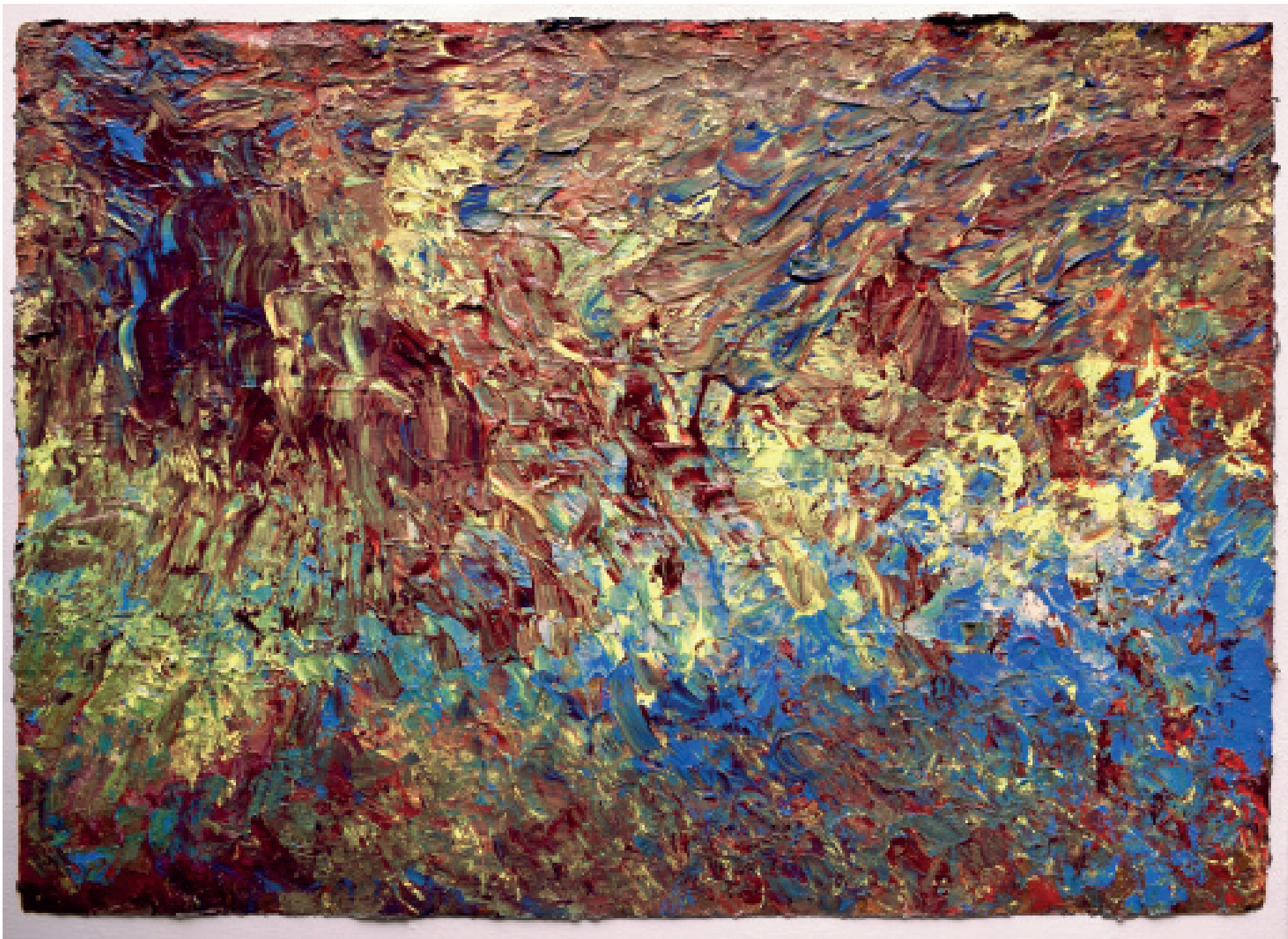
Acrylics on Paper
2019
size between 70/76 x 99/108cm

纸上丙烯
2019
尺寸在70/76 x 99/108cm之间









Acrylics on Paper
2019
size 50 x 70 cm

纸上丙烯
2019
尺寸大小约50 x 70厘米



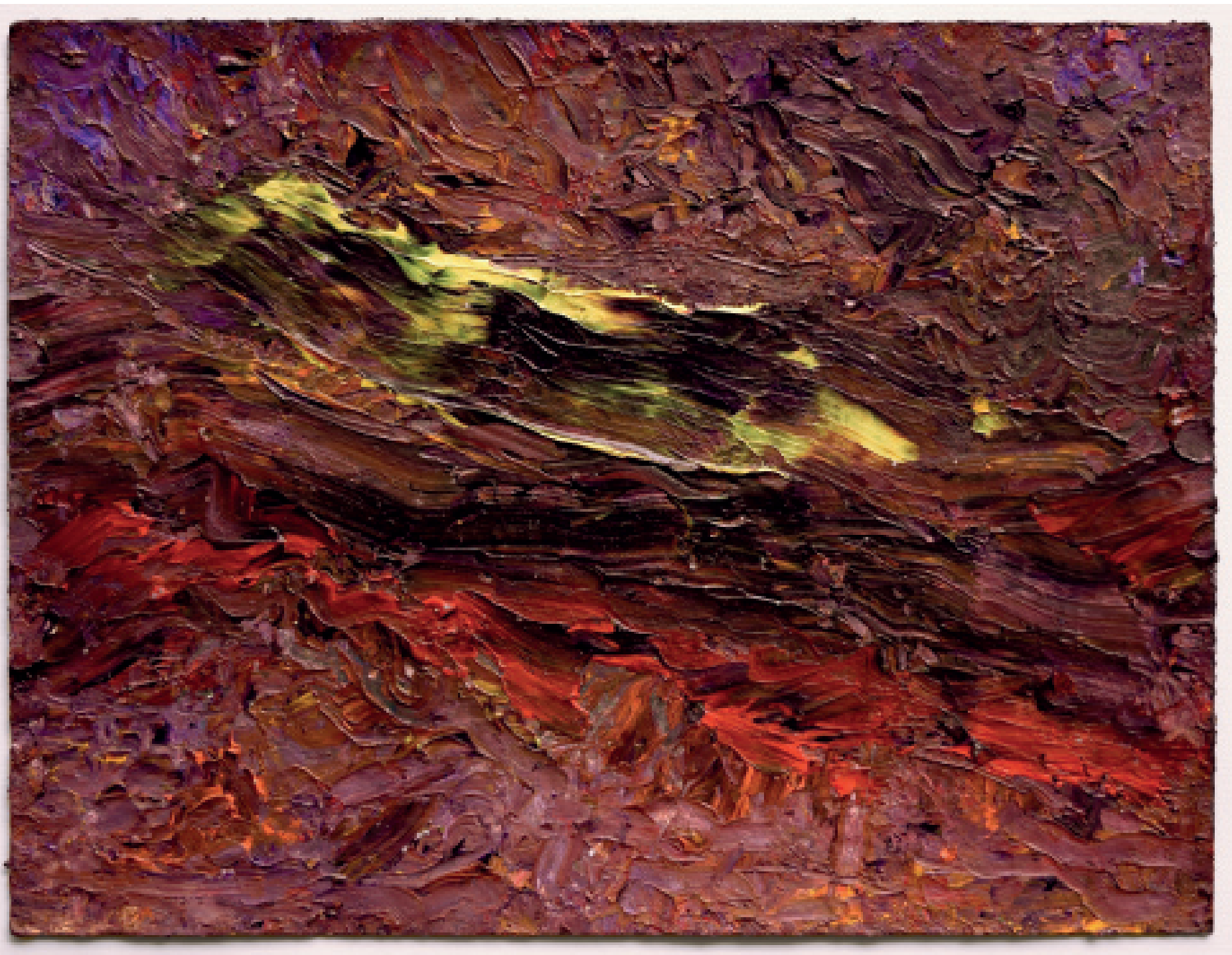


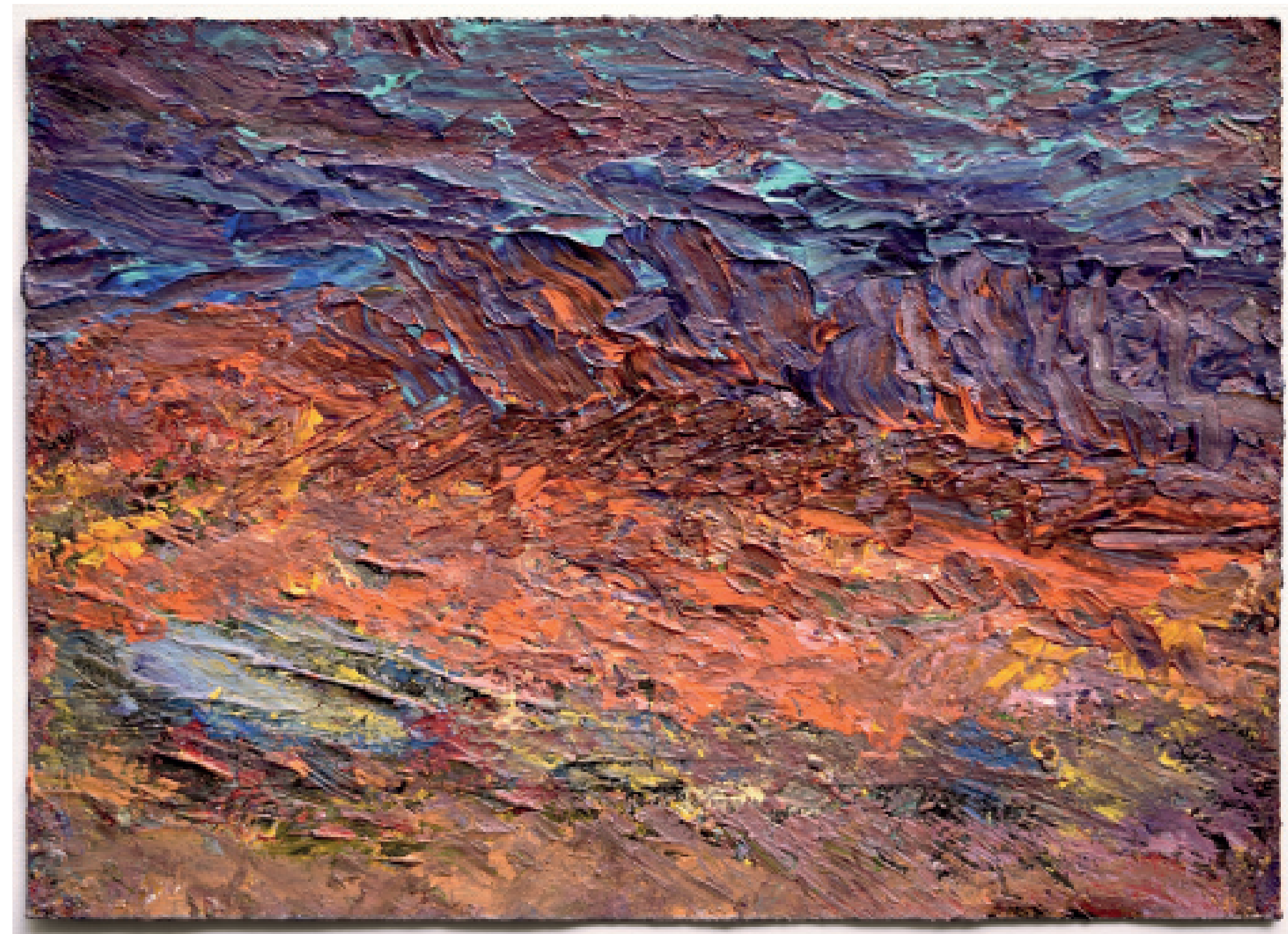
The Venetian Series - Acrylics on Paper
2018
size between 34/35 x 48/50 cm

威尼斯人系列 - 纸上丙烯
2018
尺寸大小约34/35 x 48/50厘米





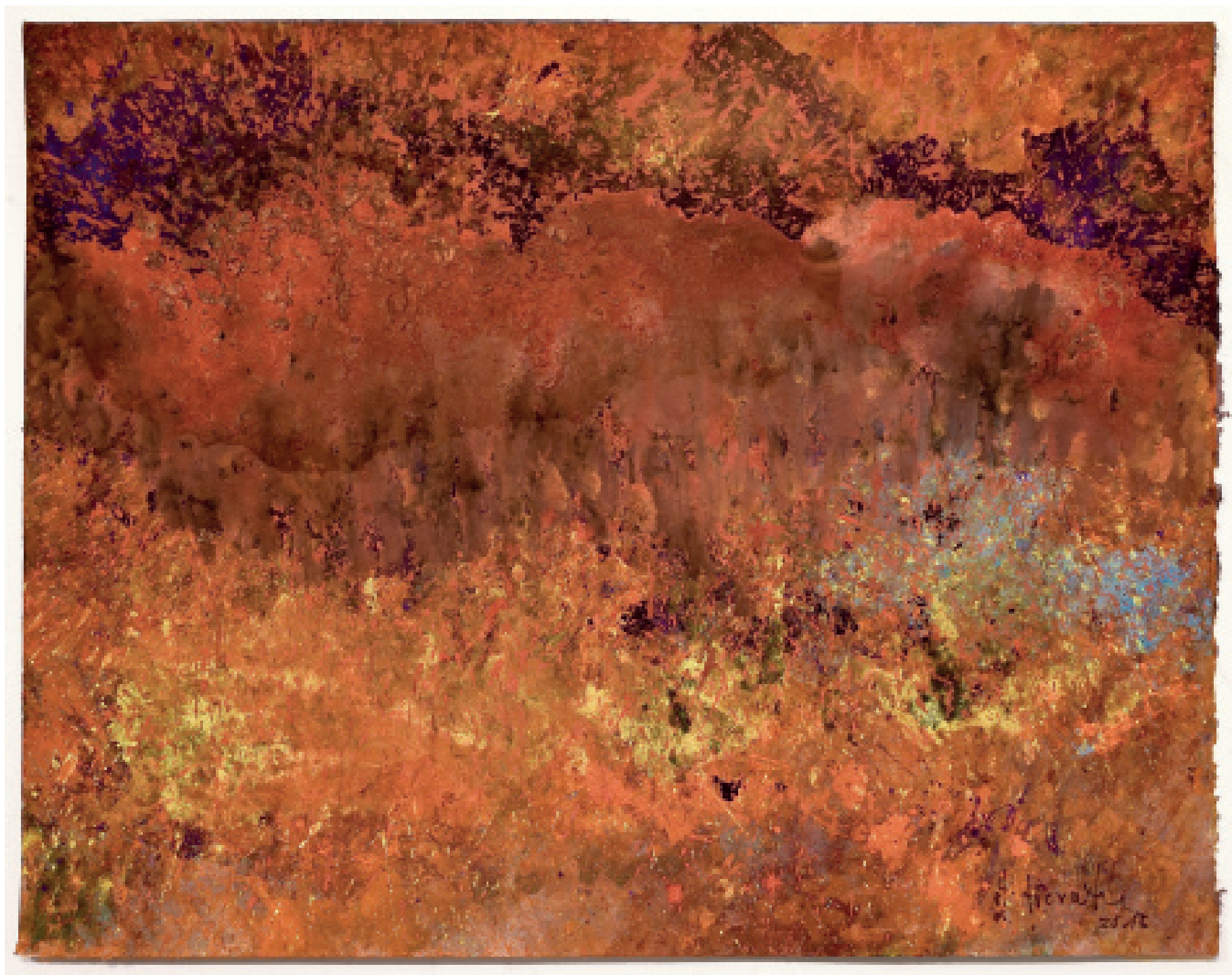
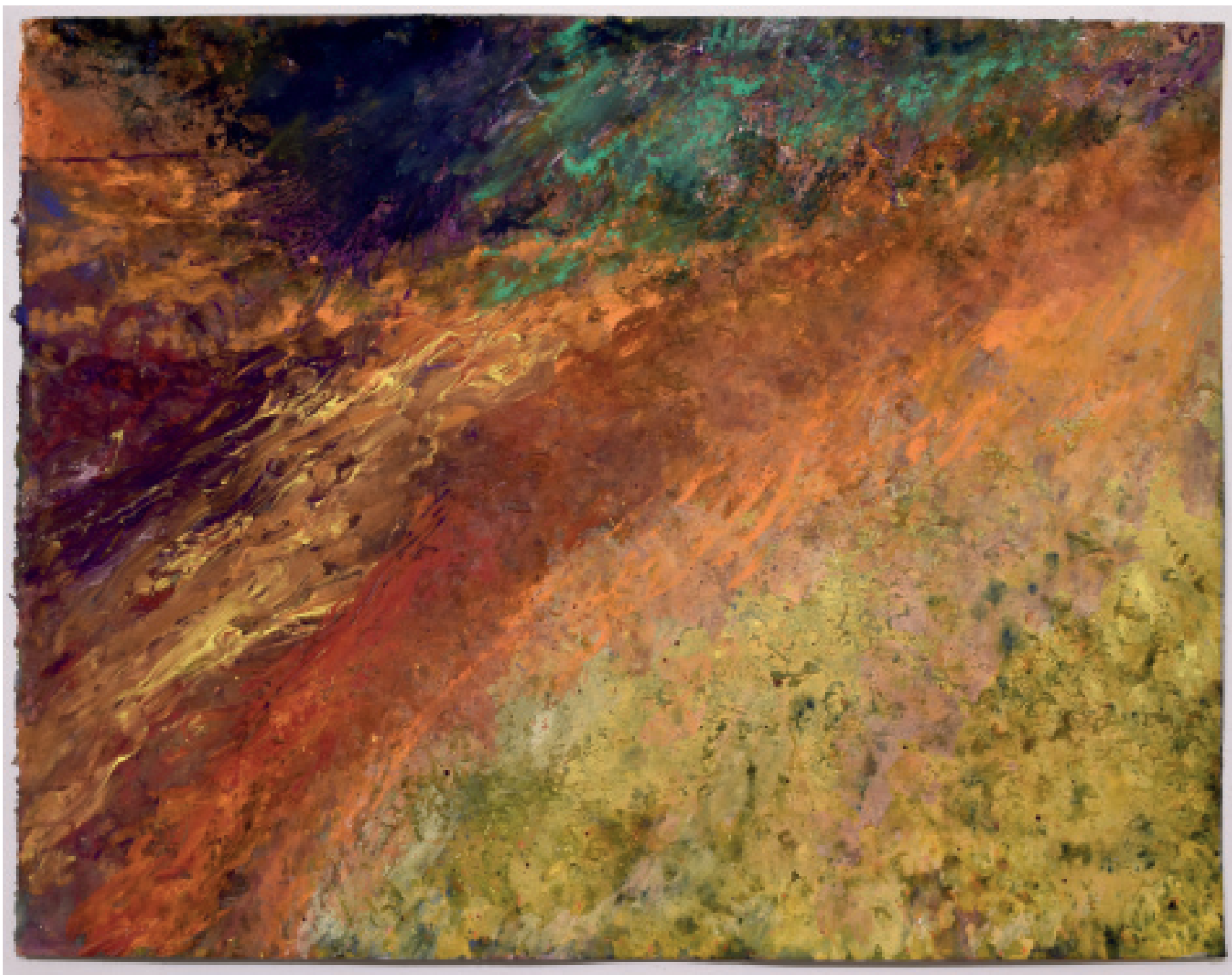




Gouache on Paper
2011 and 2015
size 76/78 x 107/108 cm
59/60 x 77 cm

纸上水粉
2011年和2015年
尺寸76/78 x 107/108厘米
和59/60 x 77厘米





Drawings, Gouache on Paper
Small images mounted on larger paper
2008
size of images: 21 x 30, 16 x 24, 15 x 20, 12 x 24, 24 x 25 cm

图纸，纸上水粉
小图像安装在较大的纸张上
2008年
图片尺寸： 21 x 30、16 x 24、15 x 20、12 x 24、24 x 25厘米

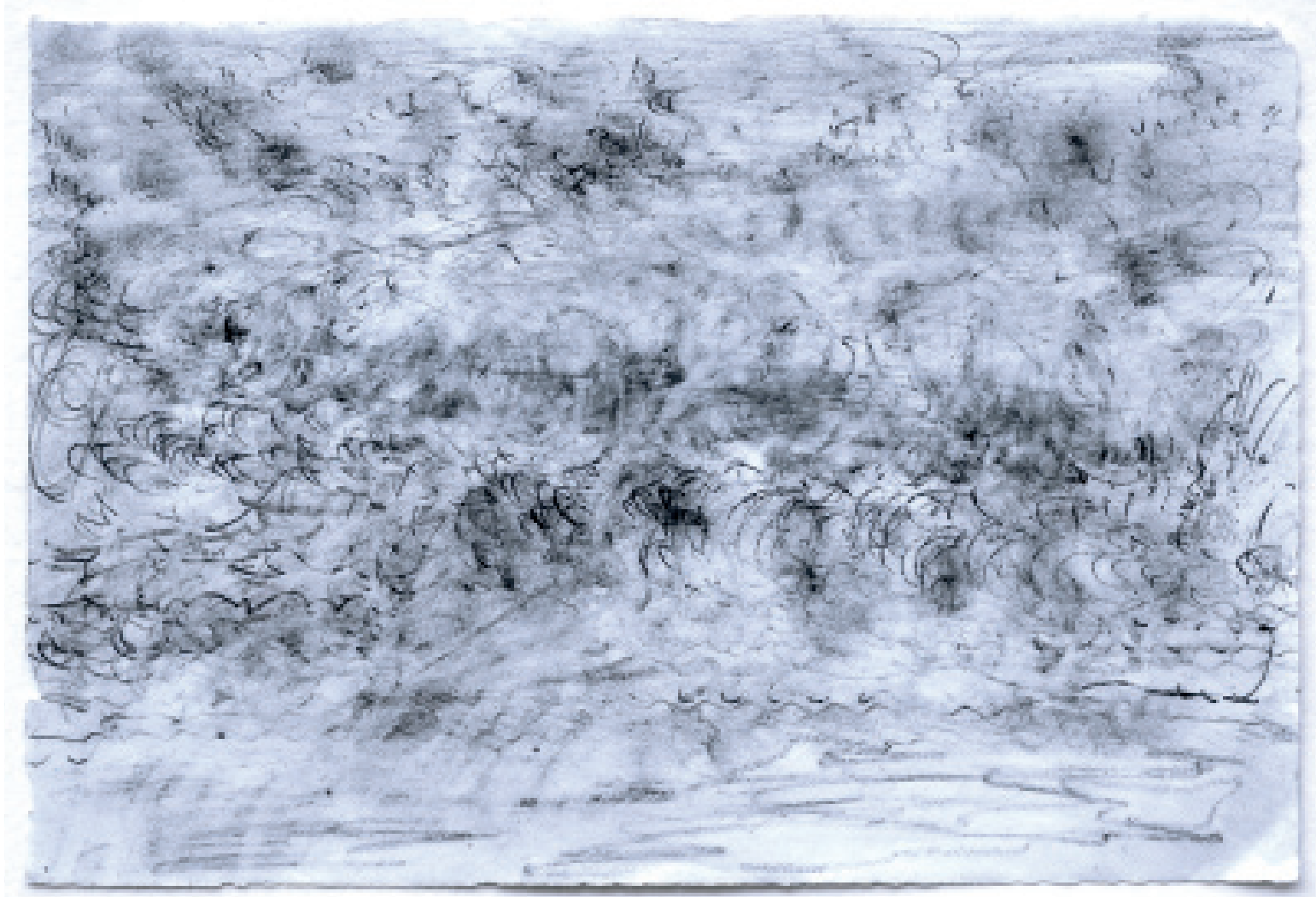
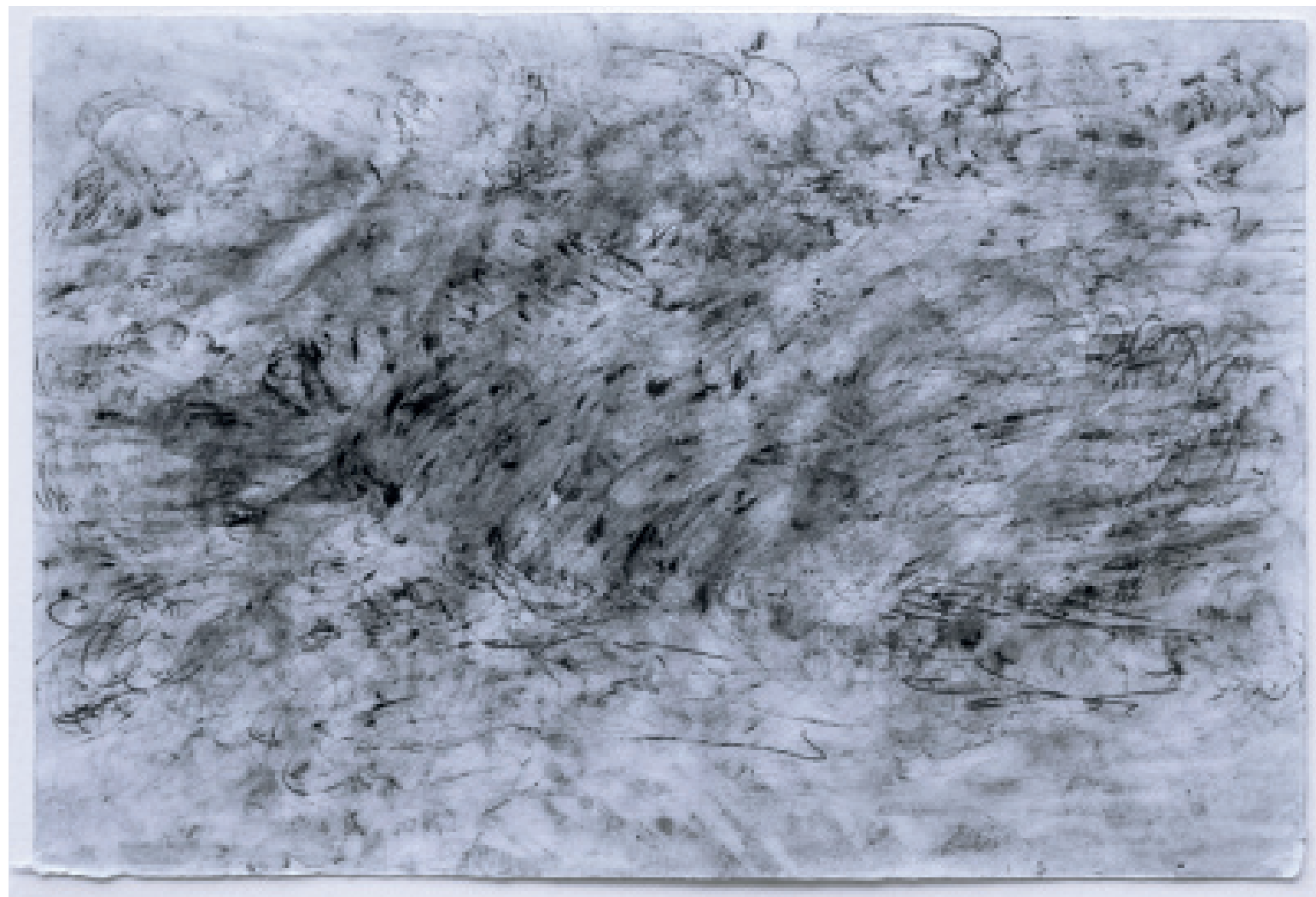






Drawings, Gel Pen on Paper
from a series of 46
2019
size: 12,4 x 18 cm

图纸，中性笔在纸上
46系列中2
2019年
尺寸：12,4 x 18厘米





HERRMANN ZIERATH
born August 1th 1948
Lives and works in Berlin/Germany

赫尔曼·泽拉特
1948年8月1日出生
在德国柏林生活和工作

EXHIBITIONS

- 1977 Paintings, Gallery Ph. Barnes, Sheffield/England
- 1985 Paintings, Galerie Kunststoff, Hamburg/Germany
Paintings, Galerie am Hotzendorff-Platz, Berlin/Germany
- 1986 Paintings, Gallery Ph. Barnes, Sheffield/England
Paintings, Dörrie*Priess Galerie, Hamburg/Germany
- 1988 Paintings, Galerie Kunststoff, Hamburg/Germany
- 1992 70 Water Colour Drawings on Paper 1987-1991, Kulturbehörde
Hamburg, in Kunstverein Hamburg/Germany
- 1995 Drawings on Paper, Künstlerhaus Berlin/Germany
- 1996 Drawing on Paper, Kunstverein Trier, junge Kunst e.v.,
Germany

- 1996 Drawings on Paper, Galerie S, Schleswig/Germany
- 1996 Three Month Residency at Kulturzentrum Scuol-Nairs, Graubünden,
Art Center Stiftung Binz 39, Switzerland, and Group Show
- 1997 Galerie S, Schleswig/Germany, Group Show
- 1998 Kunstmesse Hannover/Germany, Paper Works
- 1998 2nd Three Month Residency at Kulturzentrum Scuol-Nairs, Graubünden,
Art Center Stiftung Binz 39, Switzerland, and Group Show
- 2000 Works on Paper, Dr. Bernhard Decker Kunsthandel, Frankfurt/Germany
- 2003 Works on Paper, Atelier Frank Siebert, Lübeck/Germany
- 2009 Watercolours, Atelier Frank Siebert, Lübeck/Germany
- 2014 Watercolours and Gouaches, Galerie Frank Siebert, Lübeck/Germany
- 2019 Acrylic Paint on Paper, Galerie Frank Siebert, Lübeck/Germany

- 展览
- 1977 年绘画，巴恩斯画廊，谢菲尔德/英格兰
- 1985 年绘画，美术馆，德国汉堡
绘画，霍岑多夫-普拉茨美术馆，柏林，德国
- 1986 年绘画，巴恩斯美术馆，谢菲尔德/英格兰
绘画，Doerrie* Priess画廊，汉堡，德国
- 1988 年绘画，美术馆，德国汉堡
- 1992 70纸上水彩画1987–1991，Kulturbehoerde 文化处 汉堡，
位于德国汉堡艺术史博物馆的位置
- 1995 年纸上素描，德国柏林艺术博物馆
- 1996 年《纸上素描》，美术协会特里尔，junge Kunst e.v.,
德国
- 1996 年纸上素描，画廊S，德国石勒苏益格
- 1996 年在格劳宾登州Scuol-Nairs文化中心住了三个月
瑞士Binz 39艺术中心基金会，群展，小组表现
- 1997 Galerie S，石勒苏益格/德国，团体表演
- 1998 汉诺威美术馆/德国，造纸厂
- 1998 第二年在格劳宾登州Scuol-Nairs文化中心住了三个月
瑞士Binz 39艺术中心基金会，群展，小组表现
- 2000 年纸上作品，Dr. Bernhard Decker Kunsthandel 艺术品交易博士，德国法兰克福
- 2003 年纸上作品，工作室 Frank Siebert，弗兰克·西伯特，吕贝克/德国
- 2009 水彩画，工作室 Frank Siebert，弗兰克·西伯特，吕贝克/德国
- 2014 水彩和水粉画，画廊Frank Siebert，弗兰克·西伯特，吕贝克/德国
- 2019 纸上丙烯酸涂料，画廊Frank Siebert，弗兰克·西伯特，吕贝克/德国

Herrmann Zierath : Heavy Matter’s dynamic buoyancy

Over the last decades, three foreign areas have inspired Herrmann Zierath for his artwork. The years from 1986 to 1992, he spent in Egypt. You may suppose: best chance for a painter, bright light and hence beautiful colours. Instead, he realised over there that colours were devoured from the light. But another experience became crucial for his later work. From the pyramids of ancient Egypt, located in the deserts near its main cities, he got the impression they were the manifestation of an outstanding sensitivity of the old Egyptians for exactly that light. By all their massive stony, spatial construction, the pyramids as materialised geometry responded to this light. From this sensation, the artist reported, he realised many years later the importance of the matters reflection of light and its dynamic role in the painterly process, overcoming its use as a pure means of optical illusion.

The second and third formative experiences of Herrmann Zierath stem both from Italy and work still as an enduring confrontation. At first glance, they refer to regions that seem to be as contradictory as hardly imaginable, namely the Neapolitan volcano region of Solfatara near Naples, and Venice in its swaying watery lagoon. However, as well as it might be a misunderstanding to enjoy in Venice’s art only its sense for harmony and beauty, or to project on the city the

desire of an abysmal melancholy, as well it might be a wretched neglect of the constructive chances of volcanic dynamics when taken up as the core of creative abilities. In other words, the power of beauty is not based on dropping out dark energies.

A comprehensive series of acrylic paintings on paper, shown by the artist last year in a solo show at Lübeck/Germany - partly reproduced in this catalogue - was titled “Solfatarae”, a reference to the mentioned lower Italy volcanic region. But they were realised after a sojourn in Venice where the artist was especially struck by Venetian paintings still installed at lots of places in this city. As artists today are reluctant to rely on established iconographies, as well they often refuse telling titles, and for a solo show titles are just somehow a trademark label. Thus, “Solfatarae” as title for the show, was not just a provocation, but rather involved a sophisticated link: why not refer in the own artistic response on the passionate underground that gives lots of Venetian paintings their sovereign strength?

Anyway, the works of Herrmann Zierath never refer in a descriptive way on a specific location. And with regard of specific artists of the past and present he is fascinated of, his response would never lead to cover versions. Instead, out of a sense for comparable tensions within artistic research, he gets inspired on his own way to follow.

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Confronting Herrmann Zierath’s pictures in a single visual act would miss their complex movement and colour structure. Perception has to adjust to a time process. The physical density of the painting material – especially in the newer ones based on thick

Acrylic paint - creates material and optical processes without any image skin of a closed surface. Compared with these images, mere surfaces turn out to be like veils, protective skin masks of what is real. Rather, one could speak of „dark matter“ despite the colour of the material.

This name for a hidden phenomenon of our physical reality describes with „dark“ that this „matter“ is inaccessible to our perception and touch; and thus, the notion “dark” is more a kind of metaphor. In fact, it is doubtful whether it is actually dark. Because from a high-energy point of view, it might be a strange origin of light, matter that is not light-reflecting but absorbing and holding light in latency. Its heat –outdoing traditional casting of iron or steel, and illusionary implored light of magic swords in science fiction – may generate light as extreme state of excitement of matter. These peculiarities attract us emotionally, like everything unexplored or unknown. We would be physically attracted when too close to escape from the event horizon of a black hole. Even light will be digested by dark matter’s gravity energy.

However, our actual fascination is also based on our emotional ,dark matter‘. Without this link, the astral phenomenon might lose much of their general fascination. Dark matter is just a special case of matter’s constant motion, flow, and transforming. About 300 years ago, Leibniz described this activity, at his time still an intuitive metaphysical idea, as a constant folding and unfolding process of matter, a process we also are part of, and basis of our soul’s space. As life principle of all interactions, these motions don’t follow a monomaniac arrow of time, but allow confusing simultaneities.

To such transformations, provoked, accompanied and for-

med in the painting process, the works of Herrmann Zierath owe as well their fascination, power and risk. In the motion of light-containing matter, changing its form and colour in transitions, the visual manifestations blur the boundary between internal and external dynamics. Thus, their kinship is provoked by Intuition and careful perception, suspending projective exploitations. Relying on colour matter, the works expose the interweaving of physical nature and emotional processes.

In its density as matter, the paintings’ particles absorb and reflect the light of the actual surrounding. Their luminosity no longer owes itself to an illusionistic device, but to the contribution of an external force. The previously often conjured „exit from the picture“ as desired end of painterly fiction is passed to an interaction of paint matter and space light – a paradoxical ‘exit from (the space limits of) the picture’.

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Looking for comparisons in modern and contemporary painting, you come on many-fold associations, especially with artists who, in the course of their exploration of artistic means increasingly relate to painting matter itself when examining the physicality of our existence and surrounding space. You could draw a very heterogeneous line from Cézanne’s emancipation of matter’s light, over Monet’s later handling of the painting matter, and to the Italian “Macchiaioli”, an abusive name for their “painting with stains”, to a whole range of not too well known English painters of the 20.th Century, and so on.

Herrmann Zierath knows this history and owes it a lot for the developing of his own art. However, his paintings try to get by without any attachment to visual motifs to recognize. But this objection can’t be classified as abstract. It’s more like a jump on a deeper level of our physical and emotional constitution. The metaphorical process cannot be stopped absolutely, but the dynamics of distance formation are shifting. In Herrmann Zierath’s artistic work, the metaphorical process reveals what eludes any metaphorization - as a pictorial metaphor it is a paradox in the event space of simultaneity.

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In this respect, let’s come back to the inspiration he got from the Venetian area and its art by a comparison. In 2015, Sean Scully, the US-based artist born in Dublin/Ireland, was invited for a solo show at Venice Palazzo Falier, he called “land and sea”. You might mistake him for an abstract painter, but his works reflect the physical and cultural atmosphere of urban sites without figurative references. The paintings he realised with thick brushwork of warm deep colours, configurations of large stripes, were a powerful breathing resonance of the Laguna city. - Of course, there are no formal similarities to Zierath’s Venetian work, except the absence of figurative references. His work is more triggered, as mentioned, by underground tensions, balanced in the forming process of most of Venetian art. But the darker side is never absent in Venezia. Think for instance on Piranesi’s Carceri d’Invenzione, “prisons of invention” that shocked his contemporary Europe, or Fumiani’s

“Martyrdom and Apotheosis of St.Pantalon”, filling the whole dome of San Pantalon projecting the hellish abysmal martyrdom upside in the heavenly dome of salvation, both from the Baroque epoch. From the 20.th century, one might mention Emilio Vedova. These quotations might underline Venetians’ awareness of dark energies given form in powerful works.

Yet, if you were to fantasize about recognizable subjects, you might be trapped in a tendency to avoid catastrophic emotions by hallucinating figurative projections. But that paradoxical effect points to the fact that the pictures deal with an inner life of its own, the intentional consciousness can never merge with. In the artistic visualization, we participate at a fascinating spectacle that at the same time excludes us from direct access.

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In Zierath’s most personal work, any reduction to an individual expression is avoided at the same time. In this paradoxically impersonal way, the painterly process touches something universal that pervades the outer world and that of ourselves. Matter and energy are inseparable from one another, and just as little interchangeable in mutual replacement. Their entanglement leads a life of its own, which includes us emotionally - and may shock us in its, even dismaying, beauty.

This situation is captured in a shocking moment when the images instantly burn itself onto the screen of the camera obscura, the dark chamber of our eyes. However, the inner life of their light-saturated movement material is captured more in a lengthy

process of assimilation, less with a fixed or sweeping gaze, but rather with a ,scattered‘ gaze, an intermediate state of perception, in which the images imprint the time process of their dynamic matter in our imagination. In this process, a calculated balance of vertical and horizontal axis is suspended by the gravity power of the heavy matter. The focus on ,energy matter‘ has paved the way of the painterly means, from transparent watercolour to granular gouache, and finally to the impasto piled-up acrylic, which gives the pictures an object status, and solid physical weight.

Ursula Panhans-Bühler,
Hamburg/Germany, 2020

赫尔曼·泽拉特： 重物质及其动态浮力

当Herrmann Zierath于上世纪70年代末提出作品时，他的第一笔大胆作品被柏林艺术高中（HdK）申请为学生-我记得在厨房炉灶上涂着一幅疯狂的作品-他 被论点所拒绝，没有话题可以被认可。 那时，人们对概念艺术的理解还很枯燥，而与之相反，而不是流行的普遍的柏林现实主义，困扰着前艺术大学的教学计划。 但是这位年轻的艺术家并没有放弃并继续他的艺术事业，这与大学在文化历史 and 心理学方面的研究相平行。因此，从长远来看，他曾担任艺术家和临床心理治疗师。 在艺术史上，双重职业并不陌生。 让我们提到那不勒斯的当代艺术家Ernesto Tatafiore，他在这两个领域都毕生工作。 在他的早年时期，他吸收了当时他所能获得的所有信息，而不仅仅是美国著名的抽象表现主义-例如，威廉·德·库宁（Willem de Kooning）在柏林艺术学院的作品得到了广泛的概述。 1985年，Zierath获得了在Doerrie* Priess Hamburg画廊举办的首次个展的机会，他的作品受到赞赏。 一对富裕的夫妇为一幅大型油画作了保留，画在画布上。 后来，他们宁愿用自己的钱来购买绿色的花园家具。 但是，著名的美国歌剧歌手詹姆斯·瓦格纳（James Wagner）购买了一块大画布，立即为这幅画添加了标题：“卡斯塔·迪瓦（Casta Diva）”，他自发地将那首著名的诺玛歌登上月球，这是文森佐·贝里尼（Vincenzo Bellini）的歌剧“诺玛”的高潮。

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在过去的几十年中，有三个外部场所启发了Herrmann Zierath的艺术作品。 从1986年到1992年，他在埃及度过。 您可能会想到：画家的最佳机会，明亮的光线以及因此而美丽的色彩。 取而代之的是，他意

识到那边的色彩被灯光吞噬了。 但是另一种经验对他后来的工作变得至关重要。来自古埃及的金字塔，位于主要城市附近的沙漠中，他得到的印象是，这正是旧埃及人对这种光线的杰出敏感性的体现。 通过所有巨大的石质空间结构，金字塔作为实体化的几何体对这种光做出了响应。 这位画家报告说，从这种感觉出发，他认识到多年后物质反射光的重要性及其在绘画过程中的动态作用，克服了将其用作纯幻觉的方法。

Herrmann Zierath的第二次和第三次形成性经历都来自意大利，并且仍然是持久的对抗。 乍一看，他们指的是似乎像想像中那样矛盾的区域，即那不勒斯附近的那不勒斯火山索尔法塔拉火山地区和其水泻湖中的威尼斯。 但是，在威尼斯的艺术中仅享受其和谐与美丽的感觉可能是一种误解，而且对火山动力学的创造能力的忽视也可能是可怜的。 换句话说，美丽的力量并不是建立在失去黑暗能量上的。 去年，艺术家在德国吕贝克的个展中展出了一系列丙烯酸纸上绘画作品，部分摘录于该画册中，其名称为“ Solfatarae”，指的是上述意大利下火山区。 但在威尼斯定居之后，他们才意识到了这一点，在那里，威尼斯画家的绘画仍然特别震撼了他，而威尼斯的绘画仍被安置在这座城市的许多地方。 由于当今的艺术家不愿依赖既定的肖像画，因此他们经常拒绝讲标题，而在个展中则只是一种商标标签。 因此，“ Solfatarae”作为展览的标题，不仅是挑衅，而且还涉及一个复杂的环节：为什么不在热情的地下艺术中做出自己的艺术回应，而这赋予了威尼斯人很多绘画以主导力量？

无论如何，Herrmann Zierath的作品绝不会以描述性的方式引用特定的位置。 对于过去和现在的特定艺术家，他深深着迷，他的回应将永远不会带来封面版本。 取而代之的是，出于艺术研究中类似紧张的感觉，他以自己的方式受到启发。

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在单一视觉动作中面对Herrmann Zierath的图片会错过它们

杂的运动和色彩结构。 感知必须适应时间过程。 涂料的物理密度-尤其是在较厚的丙烯酸涂料为基础的新型涂料中-可以产生材料和光学过程，而不会在封闭的表面上形成任何皮肤。 与这些图像相比，仅仅表面看起来就像是面纱，是真实的保护性皮肤面具。 确切地说，尽管材料具有颜色，但人们仍可以说“暗物质”。 这个名称是对我们物理现实的隐藏现象的描述，用“黑暗”来描述，这种“物质”是我们的知觉和触觉无法触及的。 因此，“黑暗”这一概念更多是一种隐喻。 实际上，是否确实黑暗是令人怀疑的。 因为从高能量的角度来看，它可能是光的奇特起源，所以它不是反光的，而是吸收并保持潜伏期的物质。 它的热量超过了传统的钢铁铸件，在科幻小说中幻觉般的幻灯光—可能会产生物质兴奋的极端状态。 这些奇特之处在情感上吸引了我们，就像所有未开发或未知的事物一样。 当我们距离黑洞事件视线太近而无法逃脱时，我们会被身体吸引。 甚至暗物质的引力能量也会吸收光。

但是，我们真正的着迷也基于我们的情感“暗物质”。 没有这种联系，星体现象可能会失去他们的大部分魅力。 暗物质只是物质不断运动，流动和变形的特例。 大约300年前，莱布尼兹（Leibniz）将此活动描述为一种始终如一的直觉形而上学的思想，它是物质不断折叠和展开的过程，也是我们参与其中的过程，也是我们灵魂空间的基础。 作为所有互动的生活原则，这些动作不会遵循单调的时间箭，而是会让人混淆。

由于在绘画过程中引发，伴随和形成的这种转变，Herrmann Zierath的作品以及它们的魅力，力量和风险都应归功于它。 在含光物质的运动中，在过渡过程中改变其形式和颜色，其视觉表现模糊了内部和外部动力学之间的边界。 因此，直觉和仔细的感知会激发他们的亲属关系，从而中止投射性剥削。 依靠色料，这些作品揭示了自然本质与情感过程的交织。 画中的粒子在其密度方面吸收并反射实际环境的光线。 它们的光度不再归因于幻觉装置，而是归因于外力的贡献。 作为绘画小说的理想结局，以前常常被人们联想到的“从图片中退出”传递给了涂料与空间

光的相互作用，这是一个矛盾的“从（图片的空间限制）中退出”。

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寻找现代和当代绘画的比较，您会遇到许多关联，尤其是与艺术家一起，他们在探索艺术手段的过程中，在检查我们的存在和周围空间的物理状态时，越来越与绘画本身相关。 从塞尚对物质光的解放，到莫奈后来对画作的处理，再到意大利“ Macchiaioli”，即他们“有污点的绘画”的滥用名称，您可能会得出非常不同的界线 20世纪著名的英国画家，等等。

Herrmann Zierath知道这一历史，并应归功于自己艺术的发展。 但是，他的画在不加任何识别图案的情况下努力度过。 但是，这种异议不能归为抽象。 这更像是在身体和情感上更深层次的跳跃。 隐喻过程不能绝对停止，但是距离形成的动力学正在发生变化。 在 Zierath的艺术作品中，隐喻过程揭示了任何隐喻都难以捉摸的东西-作为绘画的隐喻，是同时发生的事件空间中的悖论。

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在这方面，让我们比较一下他从威尼斯人网站获得的灵感及其艺术。 2015年，出生于美国都柏林/爱尔兰的美国艺术家肖恩·斯库利（Sean Scully）受邀参加在威尼斯法利尔宫（Venice Palazzo Falier）举办的个展，他称之为“陆地与海洋”。 您可能会误以为他是抽象画家，但他的作品反映了城市遗址的自然和文化氛围，而没有比喻性的参考。 他用温暖的深色调浓密的笔触，大条纹的构图实现的绘画是拉古纳（Laguna）城市的强烈呼吸共鸣。 -当然，除了缺少具象意义的参考文献外，它与Zierath的威尼斯作品没有形式上的相似之处。 如前所述，他的作品更受地下张力的激发，在大多数威尼斯艺术的形成过程中保持平衡。但是在威尼斯，从来没有黑暗的一面。例如，以皮拉内西（Piranesi）的Carceri d ‘Invenzione为例，震惊其当代欧洲的“

发明监狱”，或富米尼（Fumiani）的“圣潘塔隆Mart难与神化”，充满了圣潘塔隆的整个圆顶，从而在天堂般的圆顶上投射出阴森的深沉难的救赎，都来自巴洛克时期。从20世纪开始，人们可能会提到Emilio Vedova。这些引用可能强调了威尼斯人对强大作品中形式的暗能量的认识。

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但是，如果您想幻想可识别的主题，那么您可能会陷入一种通过产生幻象而避免灾难性情绪的倾向。 但是这种矛盾的效果指出了这样一个事实，即图片处理的是其自身的内在生命，意向意识永远无法融合。在艺术的可视化中，我们参加了一场引人入胜的奇观，同时又使我们无法直接进入。在Zierath的最个人化的作品中，同时避免了对单个表情的任何贬低。以这种自相矛盾的非个人方式，绘画过程触及了弥漫在外部世界和我们自己世界中的普遍事物。 物质和能量是不可分割的，在相互替代中几乎没有可互换性。 他们的纠缠导致了自己的生活，在情感上包括我们-可能使我们震惊，甚至令人沮丧的美丽。当图像立即自身燃烧到我们暗暗的相机屏幕上时，就在一个令人震惊的时刻捕获了这种情况。 然而，它们的光饱和和运动材料的内在生命在更长的同化过程中被捕获，而在固定或扫视的凝视下却更少，而在“分散”的凝视（感知的中间状态）下被捕获，图像在其中被压印 他们在我们的想象力中动态事件的时间过程。 在该过程中，通过重物的重力悬挂了计算得到的垂直轴和水平轴的平衡。 对“能量物质”的关注为绘画手段的发展铺平了道路，从透明的水彩画到颗粒的水粉画，再到蓬松的丙烯酸堆积物，为图片赋予了物体状态和坚实的物理重量。

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"器官花园” 艺术空间参加的活动。
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Here comes the impressum.

