

當 代 慕 尼 黑

M U N I C H C O N T E M P O R A R Y A R T

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愛慾奔走慕尼黑

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11 世紀開始有文獻記載此處城市的興起，但是追溯歷史早已發展數百年之久，德語以「僧侶之地」的含義命名，成為今日慕尼黑的由來。16 世紀起慕尼黑成為德國地區反宗教改革以及德國文藝復興的中心。

1806 年由公國提升為王國的地位，尤其路德維希一世 (Ludwig I, 1786-1868) 在位期間與歷代王公開始大興土木，建造宮殿，更將位於鄰近小鎮因格爾市 (Ingoldstadt) 的大學遷移至市區，成為今日的慕尼黑大學 (Ludwig-Maximilians-Universität München) 修建市區街道、建立瑰麗輝煌的建築、設立博物館、以及具有歐洲古典華麗風格的的路德維希大街 (Ludwigstraße)，南起音樂廳廣場至北端凱旋門，中間有大學、教堂、宮殿與政府部門，慕尼黑成為全歐洲著名的建築藝術城市。高等學校的創立、教育的普及。讓這座城市吸引許多優秀人才，除了工業與科學之外，文學藝術的氛圍也醞釀發酵。

早在德國表現主義大鳴大放之前，慕尼黑學派 (Münchener Schule) 在歐洲藝術圈其實早有盛名，所謂的慕尼黑學派不單純指繪畫，建築、藝術史、音樂一直到 1960 年代末期的社會地理學 (Sozialgeographie) 都在慕尼黑地區開始建立基礎成為世界的頂尖學科與理論體系。而創立於 1808 年的慕尼黑皇家藝術學院 (Königliche Akademie der Bildenden Künste，目前已無皇家一詞於前) 是日耳曼地區歷史最悠久也是最知名的藝術高等學府，1850-1919 年之間的輝煌時期從學院發展出的繪畫風格對往後的歐洲藝術發展有著重要的影響。

慕尼黑地區一直是最重要的「繪畫」藝術中心，由於宗教信仰的氛圍影響，比起北方的浪漫主義風氣，這裡反而有一種恬靜的包容，尤其對於繪畫的傳統技法與鑽研才是藝術家所念茲在茲的課題，因此「濕壁畫」(Fresco) 成為學院教授的重點課程，當時由范皮洛提 (Karl von Piloty) 領導的慕尼黑學派，回歸傳統繪畫技法，受到法國學院派畫家達拉瓦時 (Hippolyte-Paul Delaroche) 的啟發以及魯本斯 (Peter Paul Rubens) 與威尼斯畫派 (Venetians) 的色彩運用影響，強調歷史畫 (Historienmalerei) 的精緻與精神性，歷史畫不同於人物、山水自然描繪，而是圍繞著歷史的脈絡或當下以繪畫進行論述，廣義上來說包括神話與宗教故事，藝術家在表現上都呈現出一種理想化與典範型的呈現，與其說是記錄歷史，不如說是對重大歷史意義的事件以宏偉壯闊的場面調度在畫面中呈現。

慕尼黑學派的最終世代則是創立藍騎士畫派的成員，康丁斯基 (Wassily Kandinsky)、馬爾克 (Franz Marc)、馬克 (August Macke)、保羅克利 (Paul Klee) 等開創德國表現主義並掀起藝術新革命的重要藝術家以及柯林特 (Lovis Corinth) 與歐普勒 (Ernst Oppler)。

1989 年東西德統一，德國人逐漸開始走向新的世代，雖然過去的傷痛仍在，對德國人而言向是一個永遠無法消弭的印記，它不會被淡忘與消失，人們只能從傷痛與悔悟中獲得救贖與原諒。

生活在一個從中世紀開始發展，經歷繁華與榮耀。卻也處處留下懊悔破敗過往的時空交替城市里，感受不會只是當代的或是當下的，經常有一種回到歷史的恍惚感。即使走在旅人遊客熙攘的大道上，如同在一個無法聽見外面世界的透明膠囊裡，看著熙攘往來的人群，幾百年來的歷史一一在眼前掠過，那些模糊的畫面突然會變得真實而清晰，但是清晰明亮的色彩轉眼間又會墮入灰黑的歷史記憶裡。那就是慕尼黑，一個在歷史湮滅灰飛的時空裡又突然要入眼簾的城市。

當代藝術已然無法再以一個學派或群體的意象來簡單概述，城市與學院塑造出來的會有一個特質但不會是一個模子。特別是德國藝術學院的訓練，從第二次世界戰後更呈現多的面貌，當我們談論德國當代藝術的時候，柏林現象只是柏林出現的特質、杜塞道夫藝術學院由波伊斯起興起念藝術的潮流，前東德地區的來比錫與德勒斯登藝術學院則堅持著繪畫的傳統精神，再由此精神逐步發展出對材質與技藝的深入探討，慕尼黑則有傳統的藝術底蘊，地理上自然環境不是乾裂灰冷的農民精神而是屬於群山萬物四季色彩分明的王室與宗教承襲。

二十一世紀進入新的時代，雖然是一個舊的城市卻因為年輕世代的加入而呈現新的生命力。慕尼黑藝術學院更是在數百年前即接收來自日耳曼地區以外的學習者，即使在宗教信仰的禮數下還是有新的衝擊與想法。尼采 (Friedrich Wilhelm Nietzsche) 在「人性的，太人性的」(Menschliches, Allzumenschliches) 中曾提到：「沒必要任何事都跟著世俗走，也沒必要可以迎合周遭人……若你默認一切，選擇接受一統化的思想與態度，那麼就算活著也只是一具行屍走肉……無法斷然掙脫窠臼的牢籠，便永遠享受不到真正的自由。」所謂真正的自由，就是內心裡真正的快樂。經過一百多年之後，尼采早已預示了當代生活的條件，而作為一位當代藝術家更需要如此的敏銳自我覺察。

年輕世代對於自我內心的感受與需求勇於表達，對於身體的表現也不再被所謂的傳統禮教所束縛，不過難得的是感受這一批從慕尼黑藝術學院成長而茁壯的藝術家再施城之外都能挖掘自我的特質與獨特的語言轉化在畫布上，有別於過於觀念性的滔滔論述或是過度雕飾的裝置，他們同樣選擇最古老卻永遠不會衰退的繪畫作為藝術的表現。課堂上他們曾經與指導教授雄辯滔滔，為的是要清楚表達內心的焦慮與渴望而不是藉由與語言來解釋自己的作品，所以當他們將畫作一一置放於牆面上時，我們不再需要他們來解釋當時的想法，我們急切需要的是跟他們的對話與理解，或者是情感的投射與交流。

Tom Schulhauser 畫中的人物空有姿態卻少了情緒的面容，刻意單調的背景對照沒有情緒的人物，出現了無法辨識的人生百態，他們讓人過目即忘，視覺暫留有迫使觀者的眼膜背後一直被色彩所拉扯，有別於十九世紀的美學，作品成為衝撞或挑戰社會現象的異質體，不是精神的也非私人性的，但又不全然是公眾化，藝術成為了一種表徵。

Eva Blanche 以一位女性的姿態觀看世界，但是她不是柔弱的、無主見的，她的無言在於一種自我的態度，生活家居周遭的一個角落與小物件都是另一個世界的開端，她用小細節勾勒出世界的樣態。

Blanca Amorós 的畫中人物出現過於真實殘忍，但她的殘忍不是冷血而是出於關懷，因此她要畫下的是從心裡感受並接受的人世殘忍，人將皆老、人將不再俊麗華美的事實，她選擇粗硬的麻布不處理人體的細節，只用色塊呈現，如同黑格爾（Georg Wilhelm Friedrich Hegel）對浪漫繪畫的深刻詮釋：「在此世界裡，生死復活的循環性，讓精神永遠不死。」

Jiyun Cheon 的作品充滿對逝去回憶與時空的召喚，透過物件來回溯曾經有的光景，刻意將主體變成平面的雕塑凝結在空氣之中，對觀者的視覺印象與感受提出挑戰。

Eunji Seo 的作品都透過窗戶再去望向日常生活角落，有時只是透過玻璃所產生的映像，世界的真實不是我們眼睛所見，因為周遭經常有第三者的介入，如同人的處境，藝術不只是美感演練的場域，而是如何能中中介人與美感的因子。

Hanne Kroli 鑽研動物與植物的細節描繪，訓練應該來自巴伐利亞地區許多的宗教與濕壁畫影響，透過非人物的生命體來展現生命的面貌，無關藝術與真理，關乎的或是藝術家最在乎的是人內心的最終依賴。

Brigitte Stenzel 的風景畫又回到浪漫時期對於大自然壯闊的崇敬，但她的不是寫實的、不是客觀的，而是非常藝術家內在的情態反射，當她面對這一湖明鏡似的無波水面，映照著的日光卻在內心可以波濤洶湧，她強忍著激動，表現同一場景的不同景致給人的喟嘆，這裡夾敘著類似宗教性的情懷，對愛的無私。

Manuel Rumpf 的作品具有詩意性，他將畫面處理成相機失焦的影像，場景不再那麼重要，色彩光影成了主角，對藝術作品的本體性質與詮釋條件提出自己的看法，海德格（Martin Heidegger）論詩、藝術與哲學思想的關係時，提到「詩自身就是生存的尊嚴。」

Johanna Strobel 要處理的是兩個主題：光影與色彩。透過繪畫她可以經由手感的運動以及智性的思考再次深入探討自歌德開始就曾提出的理論，歌德認為顏色是光明與黑暗的交互作用，其關係如同磁鐵的兩極，黑暗減弱光的能源，但是光也能限制黑暗。這不是科學的驗證而是心智的回應。

慕尼黑當代藝術現象不是柏林式的外放張顯急於與世界連結，也不是杜塞道夫樣的在觀念上下功夫探討社會與政治，他們自成一格，在藝術的世界裡找到屬於自己愉悅之感。愉悅愛戀可以是物質的也可以是心理上的，而最終極的一途即是在情感上找到最適意的滿足。

Wollust der Untergang

By Emerson WANG

The Eleventh-Century historical documents first recorded the prosperity of the city, although its earliest development could be traced back to more than hundreds of years before. With a name derived from the old German "by the monks," Munich soon became the center of the German Counter Reformation and of renaissance arts.

In 1806, Munich became the capital of the new kingdom of Bavaria, which replaced the dukedom of Bavaria. Many buildings and infrastructure, as well as the palace, were built during the reign of Ludwig I (1786-1868), who also moved the university from the neighboring town Ingoldstadt to the city – it was today's Ludwig-Maximilians-Universität München. The newly paved streets, splendid buildings, museums, and the famous Ludwigstraße, known for the grandeur of the classical architectures from Odeonsplatz at its south end to Siegestor in the north with universities, churches, palace, and government buildings in between, made Munich one of the most important city of architecture and art in Europe. Fachhochschulen were established and higher education became common, attracting more and more talents to the city, which now served as a hub of not only industry and science but also art and literature.

Before German Expressionism took the stage, Münchner Schule had already shown its glory in Europe. The so-called Münchner Schule was not limited to painting, architecture, art history, and music, but also included Sozialgeographie, which had its base in Munich before it turned into a major specialized study in the world in the late 1960s. The Academy of Fine Arts, Munich (Akademie der Bildenden Künste, also known as Munich Academy), founded in 1808 as Royal Academy of Fine Arts, Munich (Königliche Akademie der Bildenden Künste) was one of the oldest and most significant art academies in Germany. The painting style developed from Munich Academy between 1850-1919 greatly influenced the European art in the following years.

Munich has always been the most important center of "art." Unlike the romantic style in the northern area, the religious atmosphere here offered a peaceful generosity to the practice, particularly represented in its focus on the traditional painting skills. Therefore, fresco became the major specialization in the academy. Led by Karl von Piloty at that time, who was inspired by the French painter Hippolyte-Paul Delaroche and was further under the influence of Peter Paul Rubens and Venetians in their use of colors, Münchner Schule returned to the traditional painting skills to emphasize the delicacy and spirituality of historical painting (Historienmalerei), which was different from figure or landscape painting,

for that it offered a discourse on the historical or contemporary context through painting. Myths and religious stories were often included in the genre. Artists thus demonstrated an idealized style which was more like a heroic and dramatic representation of historical events rather than the truthful and realistic documentation.

The last generation of Münchner Schule included the founding members of The Blue Rider, who revolutionary influenced German Expressionism, such as Wassily Kandinsky, Franz Marc, August Macke, and Paul Klee, as well as other major artists such as Lovis Corinth and Ernst Oppler.

The German reunification in 1989 led Germans into a new age, while the unforgettable trauma and the pain from the past were forever remembered and transformed into a process of salvation and forgiveness.

Living in a city whose history began as early as the Medieval Germany and has witnessed glory and prosperity alternating with regret and ruins, what we feel about the city does not only take place at the present moment but the enigmatic existence of history. Even when we walk on the avenue full of voice of visitors, we still feel like we are trapped inside a transparent capsule, from which we look at the passing crowd as if we were gazing into the hundred years of history. At certain moment, the blurred image suddenly becomes clear and real, but the bright colors are soon buried inside the gloomy history of the city at the next second. It is Munich, where the dust of history scattered around for us to catch it.

When it comes to contemporary art, it is no longer possible to generalize it as a school or a united style. The art based on certain academic training or from one particular city might have similar quality, but each one is unique in its own way. Art schools in Germany are especially the cases, which show more diversity after the Second World War. When we discuss the contemporary art in Germany, the art scene in Berlin is known for its exclusive uniqueness, Kunstakademie Düsseldorf has been made famous by Joseph Beuys, while Hochschule für Grafik und Buchkunst Leipzig and Hochschule für Bildende Kunst Dresden in the former East Germany still stick to the traditional spirit of painting, through which they further explore a more profound practice of materials and techniques. As for Munich, with its strong tradition of art, it celebrates the transformative landscape in distinctive seasons and the heritage of royalty and religion rather than the frigid land and the agricultural lifestyle.

The Twenty-First Century is a brand new age. The old city is brought into new vitality with its younger generation. As for Munich Academy, in spite of its strong religious tradition, it keeps producing new ideas and experiencing continuous conflict by virtue of the foreign students of non-German origin in the past hundreds of years. Friedrich Wilhelm Nietzsche has once mentioned in Human, All Too Human (Menschliches, Allzumenschliches) that "there is no need to follow the society or to please the people in your surroundings... if you passively accept the unified idea and attitude, then you live like the walking dead... not until you absolutely break away from the cage will you taste the true freedom."¹

1. Translator's note: the paragraph is in fact quoted from Haruhiko Shiratori's Die weltliche Weisheit von Nietzsche.

The true freedom here means the true happiness in one's inner mind. Even more than one hundred years ago, Nietzsche had already foreseen the condition of contemporary life. It is the sensitivity and the self-perceptivity required by contemporary artists.

The younger generation is overwhelmed with the desire to express themselves, their feeling and need, while how they represent their bodies are also no longer restricted by the so-called tradition. However, the most impressive is how these Munich-Academy-based artists are adept at transforming their unique personality and quality into the images on canvas. Instead of the thesis-long conceptual narrative or the overly-decorated installations, they choose painting, the most ancient art form which will never be replaced, as their artistic expression. The passionate arguments with their professors in class are no longer enough to clearly express the inner anxiety and longing, and it is when they decide to go beyond language to interpret their works. Therefore, when their paintings are installed on the walls, we do not need them to explain the creative idea of art-making, but an urgent conversation with them to communicate and to reflect the visualized emotions.

The figures in Tom Schulhauser's painting highlight postures rather than facial expressions. The intentionally simplified background offers a contrast against the emotionless characters, as if they were suggesting the undistinguishable faces of life. These figures never stay long in your gaze, disposable in memories, while the persistence of vision forces viewers to experience a struggle of colors right behind their retinas. Unlike the Nineteenth-Century aesthetics, artworks become the variants to offend or to challenge the society. It is neither spiritual nor personal, and it is not completely public as well. Art now turns into a symbol.

Eva Blanché sees the world from a female perspective. However, the artist is neither fragile nor submissive. Her silence demonstrates a strong attitude of her own. Every object around each corner of her living space can lead us to the entrance to another world. Through the details, she visualizes the image of the world.

The figures in Blanca Amoros's are portrayed as realistic and cruel, although her cruelty is not out of cold-blood but her concern for the fact that we all grow old and no one will remain young and beautiful – the cruel truth of life we shall all accept. She chooses hard and rough sackcloth as her materials and focuses on the patches of colors without dealing with the physical details of human bodies. Her works indeed echo Georg Wilhelm Friedrich Hegel's evocative interpretation of romantic painting that "the cycle between life and death in this world, through resurrection, makes one's spirit eternal."

Jiyun Cheon's works evoke the long-gone memories, inviting us into a journey to the past through objects to recall the scenery we have once witnessed. It is his intention to transform the subjects into two-dimensional sculptures and freeze it in the air, which further challenges viewers' visual perception.

Eunji Seo's works often feature the scenes of our life seen through windows, and some of them are even just the reflection on the glass. The truth of the world is not what we see with our eyes, for that, similar to the human condition, the third party's intervention is unavoidable. Art is not merely the space where we exercise aesthetics, but the unit balancing humans and the sense of beauty.

Hanne Kroll explores the detailed depiction of animals and plants in his paintings, in which we may spot a trace of the influence from religious paintings and frescoes around the Bavaria area in his training. Through the nonhuman life forms, he captures the image of life beyond art and truth and directly leads us into the ultimate dependency deep inside our heart – which matters to him the most.

Brigitte Stenzel's landscape paintings remind us of the romantic painting full of the respect for the great nature. However, her painting is neither realistic nor objective, but the intuitive reflection of the artist's inner emotions. When she faces the lake, which is as tranquil as a mirror, the sun reflected inside her heart is surging with passion. Holding back the overwhelming current, she delivers the different evocations of the various scenery of the same landscape mixed with love and selflessness which are almost pious.

Manuel Rumpf's poetic works feature the off-focus images where colors and light take the main stage to replace scenes, offering a unique insight into the essence and the interpretative condition of an artwork, as a response to Martin Heidegger's thought on the relation among poetry, art and philosophical thinking that "poetry itself is the dignity of survival"

Johanna Strobel deals with two themes in his works – light and colors. Through painting, the physical movement of the hands as well as the intellectual thinking allows her to further dig into the theory first mentioned by Johann Wolfgang von Goethe, who believes that color is the result of the interaction between light and darkness. The relation between the two is like the two ends of a magnetic. Darkness subdues the energy of light, but light on the other hand confines darkness. It is not a scientific verification but an intellectual response.

Unlike Berlin's art scene which is so eager to connect itself with the world or Düsseldorf's which emphasizes the conceptual discussion on politics and society, the art scene in Munich establishes its unique style of an exclusive sense of pleasure in the world of art. The pleasure and the obsession can be material and psychological, but the ultimate destination is to find the most relaxing fulfillment in emotions.

WORKS

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Metaphysical Nakedness

In his column from last Wednesday, Gerardo Jarauta claimed: "when one observes these old people enjoying the warmth of life in their golden hours, one understands that joviality has no relation to age or time in those of good spirit, and that these men and women, despite their wrinkled bodies, are the living image of tranquil dignity."

His words disconcert me. I don't see a better way to disqualify the oil paintings that Amorós exhibited in the Galerie der Künstler BBK of Munich last summer under the title "August Dahlias", and which will be exhibited again in the AKI Gallery of Taipei the next month of April. This is because, if anything is perceived in these dahlias, it is precisely that they are beyond any personification. That is to say: before being men and women, they are bodies. Before being humans, or spiritual beings, or jovial elders, they are flesh. And with this, these paintings remind us once again that the corporal and the material cannot be bound purely by concepts. That body overflows; uncontainable, constrained as poorly by language as it is by the bathing suit.

I observe those abundant bodies in a setting of coastal aridity and I realize I cannot comprehend them. I want to think they are old people, but none of the qualities of old age correspond with them: they don't display the wisdom of the elderly, nor do they show any mark of illness or the melancholy of past time. I try to define them as human beings, but I don't see any dignity in them, and even less any indignity: only a sort of serenity beyond conceptual demarcation. Finally, after many failed attempts to reconcile paint with concept -because they are neither feminine nor masculine, nor existents, nor individuals, nor subjects- I face up to the obvious: it is better to see them and not to think them. Because at heart -and also at skin- they are matter. They are bulky bodies, lush flesh shown in its impressive metaphysical nakedness.

Maybe that is why their faces lose importance, in order to give way to a generous exhibition of thigh, breast, belly and buttock. This is why the mood is ambiguous, we do not experience them as 'characters', but instead we are overwhelmed by a bare presence. If one wants to be precise, rather than being defined by a name, a narrative or a will, they are defined as matter; they are defined as what cannot be defined because it is just in plain view. These are bodies on vacation, vacant and unoccupied flesh, whose concepts are reduced to swimsuits overwhelmed by the abundance of matter. The frontal, direct and curt presentation of these figures, viewed from the perspective of an absent observer, serves to decode the semantic charges which always arise as we view through concepts, figures and feelings; instead reclaiming the plain presence of their bare physicality. In doing this, the arid backgrounds of the Dahlias play a key role, because they do not make the central motif into a lonely being, nor transform them into an isolated individual, but rather they become a continuation and a prolongation of the motif's density and profundity, held through the developing of shades of brown and ochre. It reminds the

observer that the interior is just the withdrawn exterior; that the invisible is just another form of the visible, and that the deep is only a wrinkle of the superficial. Amorós' lesson is not new, but it is clever: body is not linguistic, so it cannot be read: it can only be touched.

This is another key point of Amorós' dahlias, beyond all this dignity, character and grace. When the dahlias show how deep surface is, how dense skin is, we are removed from abstract concepts and instead we are just experiencing. If flesh is shown in the painting, it is due to the materiality of the paint. Amorós' work stands out first and foremost for its attention to texture and for the predominance of color over line; it transforms the matter of the painting into flesh, and the picture itself is a body before which one must be placed and also face - ultimately to discover that one is also matter and color rather than line, form or concept. Her technique, which owes a debt to Spanish Baroque, manipulates the paint to transform the visual experience into a kind of touch experience. Thus by doing so, it is ridded of the cliché of representation, because it is not a sign, nor does it refer to a meaning which limits it, rather it claims its presence and its own body as a real and independent being.

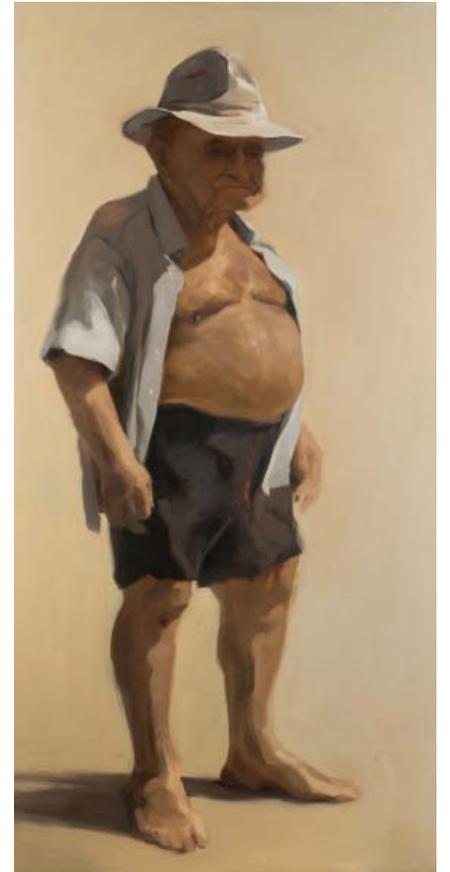
Where then, are the dahlias among all of this flesh? What is it about the flowers? They have been reduced to a secondary ornament. The dahlias, the name that assembles these summer bodies, appears as any other name which tries to overcome and dominate the exuberance of the thigh and the belly: stretched, defeated and overwhelmed by the flaccid weight of two warm breasts.



August-Dahlias P and J | Oil on linen | 60 x 80 cm | 2014



August-Dahlia N | Oil on linen | 70 x 50 cm | 2014 (L)
August-Dahlia E | Oil on Board | 153 x 66 cm | 2014 (M)
August-Dahlia A | Oil on Board | 153 x 66 cm | 2014 (R)



Stills of Mine

An air of contradiction lingers and bubbles inaudibly from beneath the patterned and highly polished surfaces of works by Eva Blanché that draw upon and delve into an exploration of the multi-faceted masks of beauty, youth and glamour of everyday objects and their associations with the superficial, artificial, processed and packaged.

Employing a combination of stereotype and irony the works have an all-encompassing approach to its subject matter, where mark making, colour choice, play and manipulation all form part of the process, and works revisit and repeat imagery that echo one another unpredictably.

The tension Eva Blanché portrays exists on a number of levels and appears to be focused around a idiosyncratic framing of her own personal surroundings, and the female image and the presentation and dressing of that. It's apparent the work is highly manipulated and stylized and playing with the truth and mask of reality; the trivialities of the every- day partnered with the dreams of possibility and the quest for fulfillment.

A lot of works focus upon the portrayal and appearance of the female through a variety of portraits that seek to exaggerate dress, posture, pose and setting. Reminiscent of pinup posters of celebrity starlets, but also of regular family photos the women portrayed all straddle that much talked of arena of appearing as both the sexy and glamorous female and the almost matriarchal everyday woman.

Alongside her meticulously painted portraits there are those works that contain various objects - also predominantly associated with the female affection to decorate a „home sweet home“. These objects sometimes also imply square biographies, both private and public, both glamorous and less so.

There appears to be a complicated love-hate relationship between the artist and her subject, especially when referring to the still-lives. Meticulously staged and posed Blanché seems to adore her subject matter yet has a certain contempt, or perhaps more humour, for the way it exists, or should be seen to. The recurring references to the domestic environment via furnishings (patterned wallpaper) and household items amplify Eva Blanché's inquiry. The domestic space is one's own private space yet we often dress and present it for public viewing and it's filled with very public forms of presentation (i.e the picture frames and photographs) where we are encouraged to present an alternative of ourselves. In these spaces everyday problems unfold and cultivate a yearning for individual happiness. Passions and tempers flair in these spaces and are given the freedom and security to. Momentous moments also happen within them, yet at the same time they cultivate routine and repetition, the trivialities of daily life, the mundanities of self maintenance and survival.

There is something apparent through Eva Blanché's work that comments on beauty as an undefined element; processed, packaged, artificial or real, one should embrace all and take delight in every form. [Louise Briggs, Glasgow MA Contemporary Art & Art Theory (Edinburgh College of Art) | Preface of the catalogue "stills of mine" 2010]



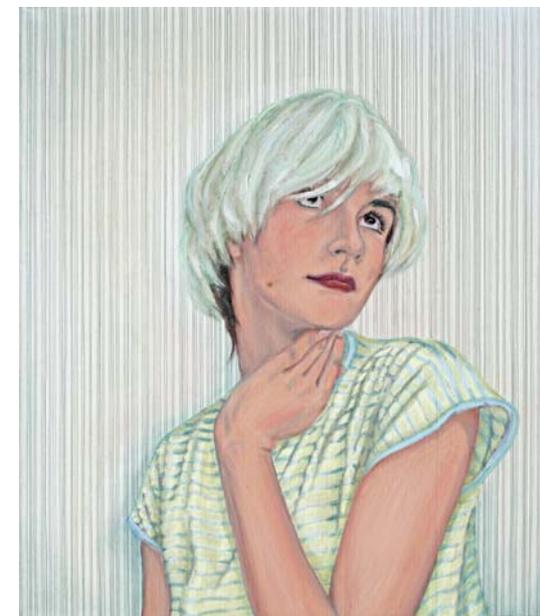
Haldensteiner Panties
30 x 30 cm
Oil on Canvas
2008

Old Lamp
40 x 60 cm
Oil on Canvas
2007

It Is Not an Ideal World
21 x 30 cm
Oil on Wallpaper on Canvas
2010

Album 3
40 x 45 cm
Oil on Wallpaper on Canvas
2010

Young Artist ' With Strangers Springs
70 x 60 cm
Oil on Wallpaper on Canvas
2011





Hangers
24 x 18 cm
Oil on Wallpaper on Canvas
2010

Variation Zum kl. Gluck #2-5
10 x 10 cm/each
Acrylic on Wallpaper and Canvas
2014



Still Life with Relational 1B | 94 x 60 cm | Screen Printing on Canvas | 2009 (L)
Small Relationship Still Life No.1 | 64 x 45 cm | Oil on Canvas | 2009 (M)
Small Relationship Still Life No.2 | 64 x 45 cm | Oil on Canvas | 2009 (R)



Still Life with Relational 2B
94 x 60 cm
Screen Printing on Canvas
2009(L)
Still Life with Relational 2A
94 x 60 cm
Screen Printing on Canvas
2009 (R)



Steckkontakt
45 x 40 cm
Oil on Canvas
2009 (L)
Fifi, Sleeping #2
40 x 30 cm
Oil on Canvas
2012 (R)



I paint from stories. These stories will be re-designed by my visions and imagination. My models are girls who are just at the age where they begin to discover life, but where is still possible to stay forever a child.

Each image is based on a story. The physical appearance of the model (the narrator of the story), the space and time of the event are not important.

What interests me is the way, I like the communication between my model and I see myself. I discover similarities between myself and my model.

From the experience that I have made with the model, I take out the moment when the girl in the story is her original role. The physiognomy of a girl in all the social and psychological aspects brings the viewer with respect to the subject in embarrassment.

These are vague and contradictory elements, which are also among the narrators of the story with respect. How, for example, the transparency of the clothes, the magnification of the figure and the doubt about the sexual identity of girls role. The Technique and accurate painting support these content items.

Every ambivalent girl's Figure are curious in itself, and refers to its own history. All of my characters are, however, in dialogue with each other and complement each other.

Rika Under the Chair
120 x 165 cm
Acrylic on Canvas
2014



Gefangene(Hee-Sun)
Oil on Canvas
30 x 40 cm
2014



Gefangene (Yuko)
Oil on Canvas
40 x 30 cm
2014 (L)



Gefangene(Lydia)
Acrylic on Canvas
30 x 40 cm
2015(R)

Gefangene
130 x 90 cm
Acrylic on Canvas
2014





I work with animals in several ways. First, I'm interested in everything that has to do with the structure and the surface of the coat of animals or the feathers from birds. To paint it in several light situations, wet or dry, shiny or dull, with or without hard contrast. I ask myself what if there was some fog around or how to paint the colour of a dog on a grey day in winter?

The protagonists of my pictures are often doing something strange in a mysterious landscape or I use them as a kind of abstract item, not clear which kind of animal has been chosen. The big picture with birds on golden ground is inspired by sacral elements of the European church paintings from the middle ages up to the baroque. I like the idea of wings, reminding of angels on the sacred golden ground. At the same time, you could ask yourself what's happening. What are they doing? Where are their heads and are they holding or eating something, somebody? Like in "The Birds" of Hitchcock. The beautiful animals have always something disconcerting inside.

In my new works, landscape often appears no longer just as setting for my animals. It gets its own significance.

I'm always looking for something beautiful which is maybe at the same time a little bit creepy. For example, the series landscape near Venice, I was alone on the beach on a very cold and rainy day. I love that. The atmosphere of the light, falling on the landscape.

Altar
Oil on Canvas
200 x 200 cm
2014





Serie Landscape Near Venice
Oil on Canvas
18 x 18 cm / each
2015

Beast
Oil on Canvas
50 x 50 cm
2014



Wing Situation | Oil on Canvas | 160 x 155 cm | 2015



0°C | Oil on Canvas | 30 x 60 cm | 2015

O.T. | Oil on Canvas | 30 x 60 cm | 2015

It's all about light, atmosphere, time and places where one is put somewhere in the middle of nowhere. Most of my work is driven by the theory of 'non - places' (Marc Augé) which broaches the issue of the absence of identity of certain places. Locations and scenes offering no comfort or possibility to stay.

A Highway belongs to the prototypes of such places since one is constantly moving, recognizing the surrounding landscape just as a moving shape never staying the same. It is a place and yet it's none. It is our modern way to perceive landscape. It illustrates our whole environment and our way of living in a society of running time properly.

Another important component of that topic is the contrast between inside and outside the car. The vehicle is like a small home, a fortress we are travelling in, a place suggesting us to be safe. At the same time we are moving with a deadly speed through an often forbidding scenery sometimes only consisting in coloured lights showing us where to go.

Also important to me is to show the factor of time in my highway paintings. To capture a moment within that constant flow of the traffic - not to freeze time but to show it running.



Landschaft | Oil on Canvas | 24 x 30 cm | 2010



River No.1
28 x 45 cm
Oil on Canvas
2015



River No.2
28 x 45 cm
Oil on Canvas
2015



River No.3
28 x 45 cm
Oil on Canvas
2015

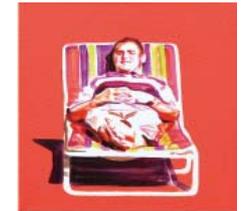
Nachts
Oil on Canvas
30 x 40 cm
2011



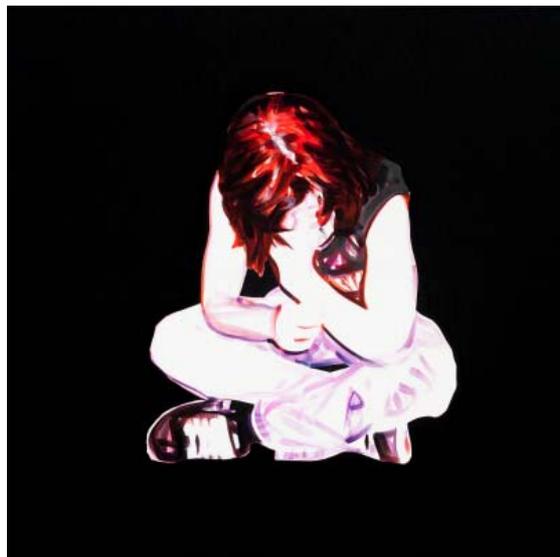
'Enormous amounts of photos on the net tempt us to go hunting for virtual images. THE HUNT IS ON!

With these words Tom Schulhauser invites us to the hunt for virtual images while also using the pool of images of the World Wide Web as a source for his paintings. The people in his pictures are all taken from snapshots and other freely accessible photos – they are not aware of their portraits.

After cropping, retouching and transforming these models into paintings with monochrome background colours, the artist arranges the protagonists into new series and contexts. Apparently trivial subjects get a new physical presence. Thereby a new contemporary form of figurative painting is emerging. It reflects today's life in a complex and also humorous way.



At First Flash of Eden, We Race down to the Sea.
Oil on Canvas
100 x 75 cm
2013



Fall
Oil on Canvas
105 x 105 cm
2014

Airbed
Oil on Canvas
105 x 160 cm
2014

Standing Nude
Oil on Canvas
160 x 105 cm
2014

Bow
Oil on Canvas
50 x 105 cm
2014

Floating
Oil on Canvas
105 x 50 cm
2014

Tailorseat
Oil on Canvas
105 x 105 cm
2014

Pink Blues
Oil on Canvas
50 x 50 cm
2014



I'm inspired from landscape of my everyday life. I paint landscapes with elements of architecture, above all window. Window is interesting objet for me. I can see through the window outside, and imagine some objet, certain person or other spaces by reflection.

Landscapes in my paintings is reconstituted with fragments of landscape of everyday life, like the photomontage .



Untitled 2
Acrylic on Canvas
120 x 160 cm
2014



Untitled 1
Acrylic on Canvas
160 x 120 cm
2013



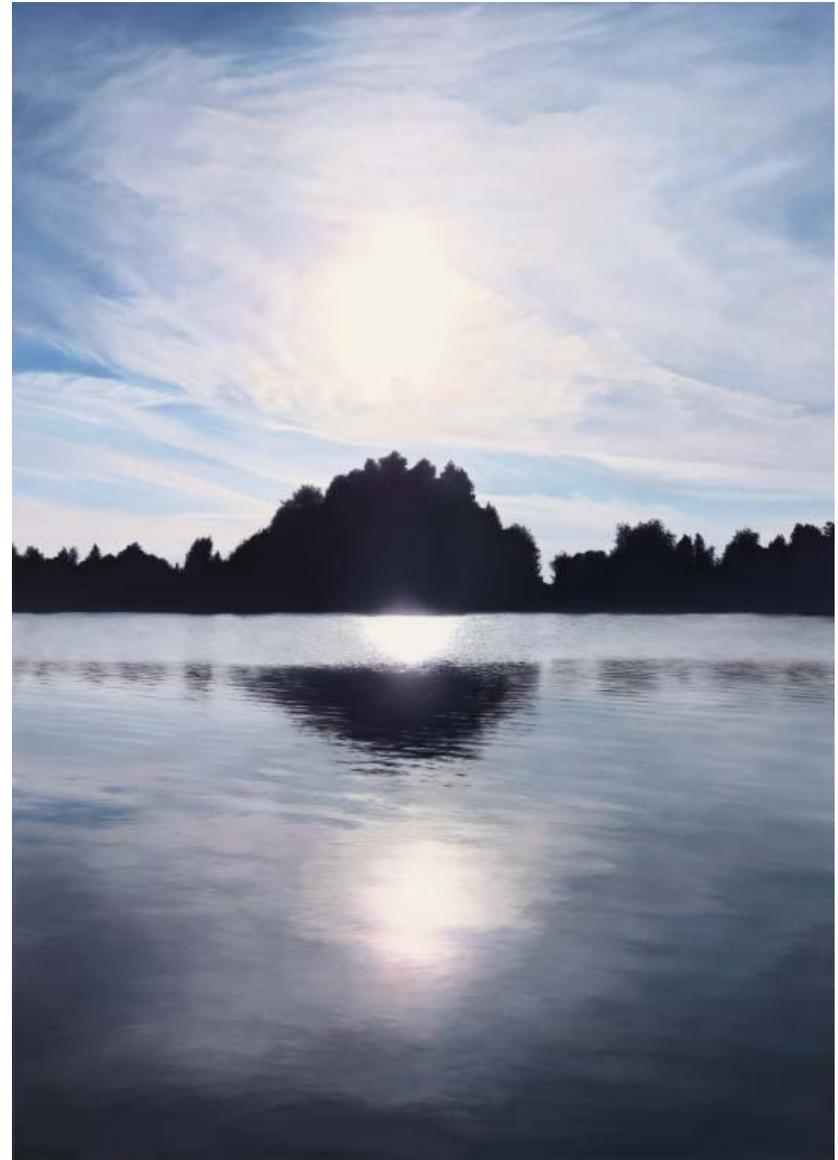
Happy New Year
Acrylic on Canvas
120 x 160 cm
2014



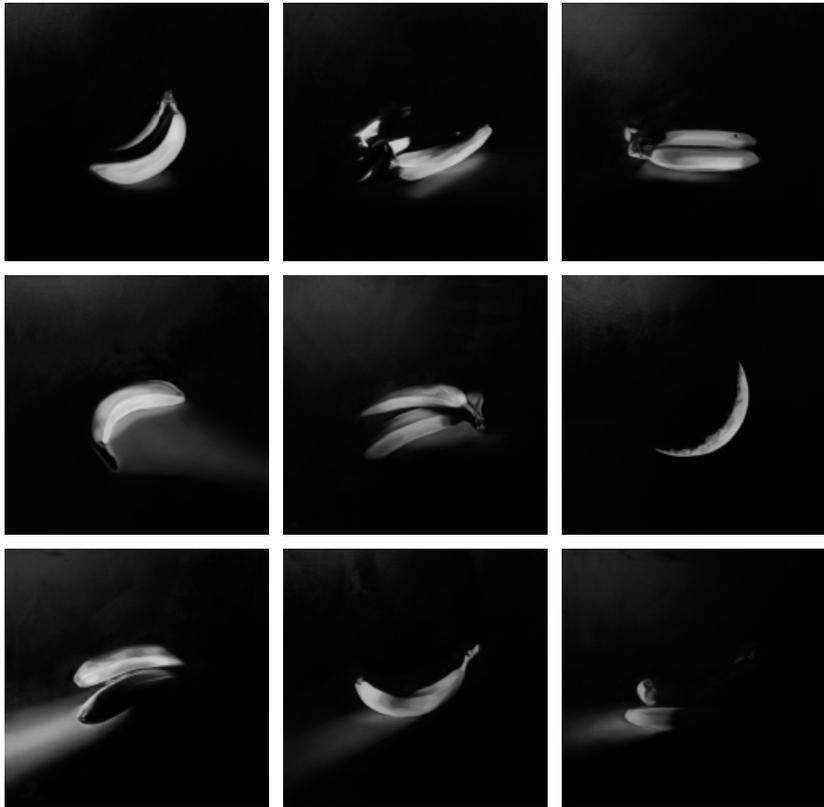
Time Rules
Oil on Canvas
170 x 220 cm
2014



Equinox Red
Oil on Canvas
170 x 120 cm
2014



Equinox Blue
Oil on Canvas
170 x 120 cm
2014

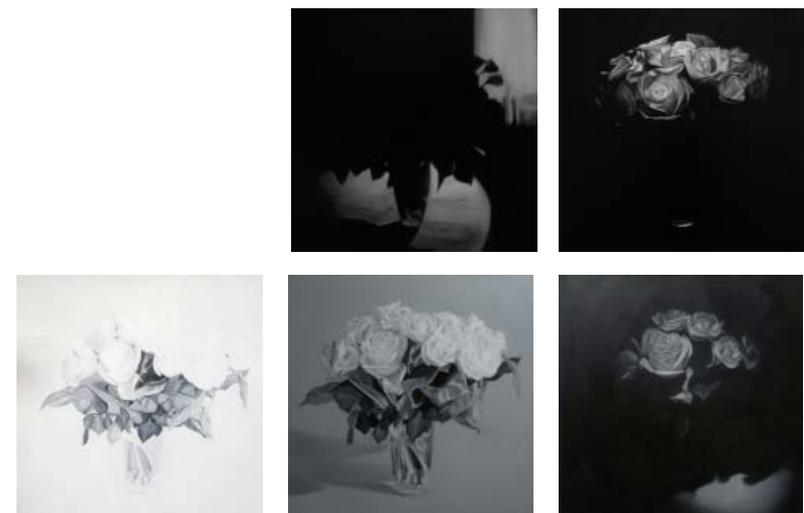


Bananas | Oil on Canvas | 70 x 70 cm/each | 2014

Here just some short general sentences about Johanna and my work:

In my paintings I focus on the the friction between the reality (and banality) of the object, the perception and the possibility of the image. My work relates to questions of the interaction between spectator and image, object and surface, support and motif, light and shadow, black and white, surface and space. The object emerges from the surface and the surface seems to form the object depending on the correlation between object and background, surface and illusion of space.

I also do videos and media art and work in a collaboration called Kitti & Joy with another artist. Since 2011 in addition to my studies I also work as a graphic a media designer and illustrator.



Black Painting II, Black Painting IV | Oil on Canvas | 70 x 70 cm/each | 2014

Untitled | Oil on Canvas | 70 x 70 cm/each | 2013



Black Painting | Oil on Canvas | 180 x 165 cm | 2013



White Painting | Oil on Canvas | 180 x 165 cm | 2013

來自慕尼黑也趣藝廊的德國藝術

典藏投資 五月號 2015 文 / 陳意華

四月的台北藝術圈，吹起了陣陣歐洲暖風。4月4日的下午，「慕尼黑當代」展在也趣藝廊揭開序幕，開幕現場擠滿人群，好不熱鬧，來自慕尼黑的五位藝術家也抵達展場，微醺的慕尼黑啤酒陪伴著藝術愛好者，開啟了午后的美好時光。

這場「慕尼黑當代」展出的九位藝術家，皆來自於慕尼黑藝術學院，包括布麗姬特·史坦則爾 (Brigitte Stanzel)、漢妮·克洛爾 (Hanne Kroll)、伊娃·布蘭琪 (Eva Blanche)、千知潤 (Jiyun Cheon)、約翰娜·史特洛貝兒 (Johanna Strobel)、馬涅爾·拉姆葡夫 (Manuel Rumpf)、湯姆·休豪瑟 (Tom Schulhauser)、布蘭卡·阿莫洛 (Blanca Amorós)、Eunji Seo。不過有趣的是，他們並非全部是慕尼黑黑人，其中還包括來自西班牙、韓國等長年在慕尼黑讀書與生活的年輕創作者。台北藝博執行長王焜生表示，現在的當代藝術已經無法以學派、流派簡單概述，由於學術傳統與底蘊以及地理自然環境的差異，當代藝術的潮流與風格自然有所差異。其實，慕尼黑藝術學院百年以來一直是學風開放的地區，他們欣於接受日爾曼以外的學生，也因為如此即便在一個宗教信仰濃厚的慕尼黑依舊能以新奇且開放的思維與世界聯結與溝通。

有別於柏林與杜塞道夫的藝術風格，慕尼黑藝術家最關心的主題，還是在傳統繪畫技法的鑽研，特別是慕尼黑是研究濕壁畫 (Fresco) 的重鎮。范皮洛提 (Karl von Piloty) 領導的慕尼黑學派，主張回歸傳統繪畫技法，強調對重大歷史事件的呈現與價值的彰顯。此外，受到宗教信仰薰陶，慕尼黑當地的藝術氛圍充滿詩意，以及對大自然的崇敬與戀慕之情，觀者在閱讀作品時，總能被那股抒情的氣息所感染，領略到虔敬的包容特質。長年以來，對德國當代藝術擁有敏銳觀察的王焜生就指出：「慕尼黑當代藝術的現象，不是柏林式的外放彰顯，急於與世界聯結，也不是杜塞道夫在觀念上下功夫以探討社會與政治，他們自成一格，在藝術的世界裡找到屬於自己愉悅之感。愉悅愛戀可以是物質的也可以是心理的，而最終極的一途即是在情感上找到滿足。」

傳統寫實繪畫 巧妙各異

位於二樓展間的三聯屏風景畫，捕捉大自然恬靜而壯闊的樣貌，擷獲不少觀者的眼光，這是布麗姬特·史坦則爾的作品，她善於處理時間與光影的變化，在《Time rules》一作展現時間的流動感與進展，藝術家以自己的情感、態度與價值觀描繪內心認定的世界的真實樣貌。對韓國藝術家 Eunji Seo 而言，從窗景內能看到記憶裡

的虛與實，其繪畫特色是以窗戶作為與外界溝通的媒介，藉由玻璃反射出窗外的光景也與窗內反映的真實對話與呼應。漢妮·克洛爾 (Hanne Kroll) 對描繪動物有獨特的偏愛，以嚴謹的解剖手法精細的處理細節而引人注目，對她而言在美麗的動物背後，除了美之外更多的是神秘的意味。伊娃·布蘭琪從自己出發到生活周遭的小物件如吊燈、衣架等，都是她觀看世界的起點。

在也趣藝廊的三樓空間，微弱的光線下展現的是一幅幅謎樣的作品，例如同樣來自韓國的千知潤，塑膠袋包裹著青春的氣息，女孩茫然的眼神無所畏懼的望向遠方。千知潤已在慕尼黑當地舉辦過多場展覽，同時也深受法國、澳洲等地的歡迎，是近年來頗為搶手的藝術家。在她一系列的少女作品中傳達出一股令人窒息的壓迫感，對觀者的視覺與感受帶來全然的衝擊。約翰娜·史特洛貝兒的色彩實驗在偌大的展間中形成一種強烈的對比，觀者仿佛從感性走向理性的道路，藝術家把日常生活中常見的物品，以黑白灰的構成，製造出光影的變化。

此外，其它如馬涅爾·拉姆葡夫作品充滿詩意，其作品畫面失焦而模糊難辨，景觀被淡化，光影才是主角。湯姆·休豪瑟沒有表情的人物臉孔，以各種姿態袒露在觀者的面前，單色的強烈色彩震撼著大眾的視覺。布蘭卡·阿莫洛甫獲得 2015 瓦倫西亞 IV Edition of Nazarte Award 首獎，以粗硬麻布與色塊處理人體，真實地呈現生命不可復得的真實。

今年的德國展特別縮小範圍，以慕尼黑地區為主題，希望藉此展讓更多人看到傳統繪畫截然不同的面貌。也趣藝廊負責人王瑞棋說，很有趣的是，這九位藝術家具備深厚的寫實繪畫基礎，雖然他們使用的是相同的媒材，但呈現出來的繪畫形式，卻是各有巧妙。「在他們的畫筆下，表現出平常我們耳熟能詳的繪畫觀念。對我而言，收藏藝術最開心的事情，就是能夠了解繪畫作品中的奧妙。在這裡的每位藝術家關注的重點真得都不太一樣。」

近年來，德國表現主義藝術家不論是學術或者市場表現皆受到熱烈的追捧。事實上，在台灣以代理、經營德國藝術家作品的畫廊是少之又少，也趣藝廊可謂是前進德國當代藝術的先鋒。從最早的 2008 年 10 月「德國當代藝術特展」開始，爾後，幾乎每一年都規畫至少一檔的德國展覽，至今也有七、八年的時間。王瑞棋表示，長達多年的觀察與推廣，過去曾推薦的多位德國藝術家如今在市場的身價已不可同日而語。

以台灣收藏市場來看，藏家對德國當代藝術的熟悉度尚有距離，不是很普遍，但對於已經開始接觸德國當代的藏家而言，藏家用功的程度可是不輸人，因此可說是還處於天平的兩端。但不可諱言，從當代藝術發展史來看，二次大戰前以巴黎為藝術中心，戰後則由美國居主導的地位，如今不可否認，德國藝術家的突出表現已然成為新亮點，尤其是這幾年德國大師李希特無論在藝術性與市場價格來看都占有一席之地，如李希特的照像寫實作品在市場就掀起一波波浪潮。

C V

Blanca AMORÓS

Eva BLANCHÉ

Jiyun CHEON

Hanne KROLL

Manuel RUMPF

Tom SCHULHAUSER

Eunji SEO

Brigitte STENZEL

Johanna STROBEL

Blanca AMORÓS

- 2013 Student in the Academy of Fine Arts in Munich (AdbK München)
- 2013 Master's Degree in Fine Arts. Facultad de Bellas Artes San Carlos Universidad Politécnica de Valencia, Spain

Group Exhibition

- 2015 Munich Contemporary Art, Aki Gallery, Taipei, Taiwan
- 2014 SCHWARZ ARBEIT (JAHRESAUSSTELLUNG ADBK 2014), Akademie der Bildenden Künste, München, Germany
- 2014 DIE FRIVOLEN MÄNNER, Peak Fine Art, Munich, Germany
- 2014 DIOSKUREN, Galerie der Künstler, BBK München, Germany
- 2014 AUSSTELLUNGSMACHER, Akademie der Bildenden Künste München, Germany
- 2013 JAHRESAUSSTELLUNG, Akademie der Bildenden Künste München, Germany
- 2013 IRINA OJOVAN Y BLANCA AMORÓS, Giessereigalerie, Munich, Germany
- 2012 EXPOSICIÓN COLECTIVA DE HUECOGRABADO, XILOGRAFÍA, LITOGRAFÍA Y SERIGRAFÍA Museo de Arte Virreinal (Casa Humblot), Taxco de Alarcón, Mexico
- 2012 ADIVINARTE, Casa de Cultura de Quart de Poblet, Valencia, Spain
- 2012 EL ROSTRO, EL OTRO, Atrio de los bambús, Palau de la Música de Valencia, Spain
- 2005 FRAGMENTOS, Collective exhibition in Sala de exposiciones de la Mutua Illicitana in Elche, Spain

Award

- 2013 Award for best academic record year 2012/2013 Universidad Politécnica de Valencia

Eva BLANCHÉ

- 1980 born in Burglengenfeld, Germany
- 2009 studies of painting and graphics at the Academy of Fine Arts Munich, Germany
- 2009 diploma of the Academy of Fine Arts Munich as 'master student' of Prof. Anke Doberauer

Solo Exhibition

- 2010 stills of mine, LMUgalerie, Munich, Germany
- 2009 all about eve, Kulturmodell, Passau, Germany

Group Exhibition

- 2015 Munich Contemporary Art, Aki Gallery, Taipei, Taiwan
- 2015 Beyond the Pale, Galerie Dina Renninger, Munich, Germany
- 2014 Das Kind als Objekt der Kunst, CAS Center for Advanced Studies der LMU, Munich, Germany
- 2014 All along the watchtower, Galerie Bernd Weise, Chemnitz, Germany
- 2014 nah – fern | der gedeckte Tisch, Schalterhalle Starnberg, Germany
- 2013 Fensterplatz Parque Chiado, Lisbon, Portugal
- 2013 Art the ape of nature, Universitätsmuseum Heidelberg, Germany
- 2012 Bonjour Monsieur Duchamp!, Kunstpavillon im Alten Botanischen Garten, Munich, Germany
- 2012 Meisterschüler von Anke Doberauer, Kunstverein Grafenschaft Bentheim, Germany
- 2012 Awake ye muses nine, Modern Studio, Freising, Germany
- 2011 Transformationen, Galerie Kampl | Projekt The 7seven, Munich, Germany
- 2011 11x11, ApARTment | Galerie Filser&Gräf, Munich, Germany
- 2010 Über Kitsch - German Contemporaries, VynerStudio, London, England
- 2010 zu mir oder zu dir, Halle50, Munich, Germany
- 2007 Frau ist anders Galerie Filser&Gräf, Munich, Germany

Scholarships & Grants

- 2012 residency-scholarship at the printmaking-workshop of the Städtische Galerie Wolfsburg
- 2011 shortlist of the Culture-Prize of the Dr. Franz & Astrid Ritter-Foundation Straubing
- 2010 purchase of painting by the Oberhaus-Museum Passau
- 2009 deputation sponsorship of the bavarian Ministry of State for Sciences, Research and Art, and LfA Development Bank
- 2008 residency-scholarship of Graubünden at the lithography- and printmaking-workshop in Haldenstein Castle, Chur, Switzerland
- 2005 scholarship-semester at the School of Arts and Cultures, University of Newcastle upon Tyne, England

Jiyun CHEON

- 1981 Born in Anyang, South Korea
- 2014 Meisterschülerin of Prof. Anke Doberauer, Akademie der Bildenden Künste München
- 2008 DNSEP (Masters in Fine Arts) with honor, l'École nationale supérieure d'arts de Paris-Cergy National School of Arts, France.
- 2003 BFA Fine Arts, Sookmyung Women's University, Seoul, Korea

Solo Exhibitions

- 2013 Menschenbilder, Galerie Hegmann
- 2011 Fake Tales, Galerie Radowitz, München, Germany

Group Exhibitions

- 2015 Munich Contemporary Art, Aki Gallery, Taipei, Taiwan
- 2015 Skill based painting, Art by berchtoldvilla, Salzburg
- 2014 9. Landshuter Kunstnacht, Landshut
- 2014 2014 Asian Realism II, AKI Gallery, Taipei, Taiwan
- 2014 2014 Asian Realism II, Yoshiaku Inoue Gallery, Osaka
- 2014 Dioskuren, Galerie der Künstler BBK, München
- 2014 Menchen(s)kinder, Galerie Aspekt, Neustadt
- 2014 Das Ich im anderem, Kunstbezirk, Galerie im Gustav-Siegle-Haus Stuttgart
- 2013 Hopfenmuseum, Hopfenmuseum, Wolnsach
- 2012 Targets Partner, Targets Partner, München, Germany
- 2012 Das Ich im Anderen, Heyne Fabrik, Offenbach
- 2012 Muted light, Künstlerhaus, München, Germany
- 2012 Bonjour, Monsieur Duchamp, Kunstpavillon Stachus, München, Germany
- 2012 Meisterschülerklasse Doberauer, Kunstverein Bentheim
- 2012 Malerei Pur, Aaber Space, München, Germany
- 2011 Das Ich im Anderen, Künstlerhaus, München, Germany
- 2011 Das Ich in Anderen, Stadtmuseum Schrobhausen, Schrobhausen Wiedefabrik, München, Germany
- 2011 Vakuum, Haus der bayerischen Landwirtschaft Herrsching, Herrsching
- 2009 Positionen, Allianz Außendienst Akademie, Köln.
- 2009 Klassenbild, Gallery und Druckwerkstatt der Neuhauser Kunstmühle, Salzburg
- 2009 Die Ferne wirklichkeit der Erotischen pahnntasie, Gallery Stephan Stumpf, München
- 2008 Aujourd'hui: l'Heure incertaine, Les cerclade, Cergy, France
- 2008 Performance soirée, le baron samedi, Paris, France
- 2008 8 peintures, Les cerclade Cergy, France
- 2003 Das Ich im Anderen, gallery dongduck, Seoul, Korea
- 2002 Wenow, gallery deock-won, Seoul, Korea

Hanne KROLL

- 2015 Diploma
- 2013 Master student of prof. Anke Doberauer
- 2011 Teaching positions of painting at the university of Augsburg (Berthold Brecht Universität Augsburg)
- 2007 studies at the university of Augsburg (MA art history, art pedagogy, psychology)

Solo Exhibitions

- 2014 Schwarmverhalten (swarming behaviour), ckf- GalerieMunich, Germany

Group Exhibitions

- 2015 Munich Contemporary Art, Aki Gallery, Taipei, Taiwan
- 2015 Diplomausstellung, Aaademy offline arts, Munich, Germany
- 2014 Brücken (bridges), gallery of the town Tannheimer Thal, Austria
- 2014 Dioskuren, gallery of artists, Munich, Germany
- 2014 All along the watchtower, Galerie(gallery) Weise, Chemnitz, Germany
- 2013 Lugar à janela (window seat), Parpue Chiado, Rua Garrett, Lisbon, Portugal
- 2013 Dogarta, gallery Bestregarts, Frankfurt- on- Main, Germany
- 2012 AAF Mailand/ Brüssel Galerie, Neuhauser Kunstmühle Salzburg, Austria
- 2012 too little time, too much weather, temporary project room Occam 20, Munich, Germany
- 2012 Bonjour Monsieur Duchamp (Hello Mr. Duchamp), pavillon of fine arts in the old botanic garden, Munich, Germany
- 2011 Pink Fish, temporary Project room TH51, Munich, Germany
- 2011 Projet du champ, Bunker Chexbres, Switzerland
- 2011 Schöne neue Malerei- Balan für die Augen (beautiful new paintings, shoots on the eyes), temporary project room Balan 21, Munich, Germany
- 2011 Malarstwo, polish Institute, Munich, Germany
- 2011 Transformationen, project Galerie Kampl/ The seven, Munich (catalogue), Germany
- 2010 Zu mir oder zu dir (your place or mine), Halle 50, Munich, Germany
- 2010 Über Kitsch, Vyner Studio London, England
- 2010 Lust, Bazonnale, Weimar, Germany
- 2009 Positionen (positions), Allianz Akademie, Cologne (catalogue), Germany
- 2009 Klassenbild (picture of class), Galerie Neuhauser Kunstmühle, Salzburg, Austria
- 2009 z Now Seyhoun Gallery, West Hollywood, USA
- 2009 Europe meets America, Seyhoun Gallery, West Hollywood, USA

Manuel RUMPF

- 1987 born in Munich / Germany
- 2014 Studies of fine art painting, Academy of fine arts, Munich with Prof. Anke Doberauer (Master-class student / Diploma)
- 2009 Studies of graphic design, Munich, Germany

Group Exhibitions:

- 2015 Munich Contemporary Art, Aki Gallery, Taipei, Taiwan
- 2015 Orte, Rieder Gallery, Munich
- 2014 Genug gewollt, Zimmergalerie Gierig, Munich, Germany
- 2014 Niemandsland, PaWo-Center Passau, Germany
- 2014 Dioskuren, BBK Munich(Catalogue)
- 2014 Ausstellungsmacher, AdBK Munich, Germany
- 2014 Diploma-exhibition, AdBK Munich, Germany
- 2013 Quartalsabrechnung, AdBK Munich, Germany
- 2012 Zwischen A und B, PeakFineArt Munich, Germany
- 2012 Bonjour, Monsieur Duchamp!, Kunstpavillon Munich, Germany
- 2012 Quartalsabrechnung, AdBK Munich, Germany
- 2011 Exhibition, Künstlerhaus Marktobendorf, Germany
- 2011 Begegnungen, Freshfields Bruckhaus Deringer LLP Munich, Germany
- 2011 Exhibition, Chexbres, Switzerland
- 2009 Exhibition, Target Partners Munich, Germany
- 2009 Positionen Exhibition, Allianz Akademie Cologne, Germany
- 2008 Exhibition, Fleuchhaus & Gallo, Munich, Germany
- 2008 Annual exhibitions, AdBK Munich, Germany
- 2008 Project "Messe" for the anniversary of the academy of fine arts, Munich, Germany

Eunji SEO

- 1984 Born in Andong, South Korea
- 2014 BFA in Fine Arts, École Supérieure d'Art et de Design MarseilleMéditerranée, France
- 2013 ERASMUS Programm, Academy of Fine Arts Munich, Atelier Anke Doberauer, Germany
Since 2013 Academy of Fine Arts Munich, Atelier Anke Doberauer, Germany
- 2007 BFA in Fine Arts, Chu-gye University for the Arts, Seoul, Korea

Solo Exhibitions

- 2014 Galerie le Hangar, Évreux, France
- 2014 Hôtel du Département, Évreux, France

Group Exhibitions

- 2015 Munich Contemporary Art, Aki Gallery, Taipei, Taiwan
- 2015 Beyond the Pale, Galerie Dina Renninger, Munich, Germany
- 2014 Das Kind als Objekt der Kunst, CAS Center for Advanced Studies der LMU, Munich
- 2014 All along the watchtower, Galerie Bernd Weise, Chemnitz, Germany
- 2014 nah – fern | der gedeckte Tisch, Schalterhalle Starnberg, Germany
- 2013 Fensterplatz, Parque Chiado, Lisbon, Portugal
- 2013 Art the ape of nature, Universitätsmuseum Heidelberg, Germany
- 2012 Bonjour Monsieur Duchamp!, Kunstpavillon im Alten Botanischen Garten, Munich
- 2012 Meisterschüler von Anke Doberauer, Kunstverein Grafschaft Bentheim, Germany
- 2012 Awake ye muses nine, Modern Studio, Freising, Germany
- 2011 Transformationen, Galerie Kamp | Projekt The 7seven, Munich
- 2011 11x11, ApARTment | Galerie Filser&Gräf, Munich
- 2010 Über Kitsch - German Contemporaries, VynerStudio, London, England
- 2010 zu mir oder zu dir, Halle50, Munich
- 2007 Frau ist anders, Galerie Filser&Gräf, Munich, Germany

Scholarships & Grants

- 2012 residency-scholarship at the printmaking-workshop of the Städtische Galerie, Wolfsburg
- 2011 shortlist of the Culture-Prize of the Dr. Franz & Astrid Ritter-Foundation Straubing
- 2010 purchase of painting by the Oberhaus-Museum Passau
- 2009 deputant sponsorship of the bavarian Ministry of State for Sciences, Research and Art, and LfA Development Bank
- 2008 residency-scholarship of Graubünden at the lithography- and printmaking-workshop in Haldenstein Castle, Chur, Switzerland
- 2005 scholarship-semester at the School of Arts and Cultures, University of Newcastle upon, Tyne,England

Tom SCHULHAUSER

- 1982 born / born in Houston, TX
- 2015 Diploma in painting and graphic / Master Student Diploma of Visual Arts, focus on painting graphics / Master Student
- 2013 Studied painting at the Academy of Fine Arts in Munich with Anke Doberauer
Studies of Fine Arts at the Academy of Fine Arts Munich with Anke Doberauer
- 2009 Studied fine arts at the Academy of Fine Arts Saar in Saarbrücken at Gabriele Langendorf, Tamas Waliczky, Oliver Kossack
Studies of Fine Arts at the University of Fine Arts Saarbrücken with Gabriele Langendorf, Tamas Waliczky, Oliver Kossack
- 2009 Diploma of Fine Arts / Master Student Diploma of Visual Arts / Master Student

Solo Exhibitions

- 2011 Network Services, KuBa Arts Centre, Euro Train Station, Saarbrücken, Germany
- 2009 iPaint, Jens Fehring Gallery, Frankfurt am Main, Germany

Group Exhibitions

- 2015 Munich Contemporary Art, Aki Gallery, Taipei, Taiwan
- 2015 The Last Judgement, Academy of Fine Arts, Colossus Hall, Munich, Germany
- 2015 Beyond The Pale, Dina Renninger Galerie, Munich, Germany
- 2014 The child as an object of art Center for Advanced Studies, LMU, Munich, Germany
- 2014 Art Room, Artplosiv Gallery, Munich, Germany
- 2014 Landshut Night of Art, Gallery in motion, Landshut, Germany
- 2014 All Along The Watchtower, Gallery manner, Chemnitz, Germany
- 2014 Dioscuri, Gallery of artists BBK, Munich, Germany
- 2014 Beyond The Pale, Gallery 52, Folkwang, Germany
- 2014 University of the Arts, Essen, Germany
- 2013 Early Works, artplosiv gallery, Freiburg, Germany
- 2013 Big Data type 'creative loft' Tassiloplatz 7, Munikat Gallery, Munich, Germany
- 2013 Kolossaal, Kolossaal, Academy of Fine Arts, Munich, Germany
- 2013 20th Aichacher Art Prize Exhibition, Art Association, Aichach
- 2013 SaarArt 10th national art exhibition of Saarland Museum Haus Ludwig, Saarlouis, Germany
- 2013 Window seat temp. Project Space Rua G58, Lisbon, Portugal
- 2013 Yellow irrelevant, World Cultural Heritage Site, Völklingen, Germany
- 2012 19. Aichacher, Art Prize Exhibition, Art Association, Aichach, Germany
- 2012 Underworld, Gallery f5.6, Munich, Germany

- 2012 Bonjour Monsieur Duchamp, Art Pavilion, Munich, Germany
- 2012 Young Art, Federal Ministry for the Environment, Nature Conservation and Nuclear Safety, Bonn, Germany
- 2012 Quartalsabrechnung1, Academy of Fine Arts, Munich, Germany
- 2011 Prize exhibition of Antonia and Hermann], Künstlerhaus, Marktobendorf, Germany
- 2011 Goetz Foundation, change of scene # 1, Goethe-Institut, Munich, Germany
- 2011 18th Aichacher Art Prize exhibition 'Art Association, Aichach, Germany
- 2011 [no] face in the crowd, gallery honeysuckle, Kaiserslautern, Germany
- 2010 Reloaded - gallery artists jens fehring gallery, Frankfurt am Main, Germany
- 2010 Young and representational, figurative painting Prize Exhibition, 1st Prize, Gallery Lake District, Meersburg, Germany
- 2010 Five days is not a week Kunstverein Dillingen (Saar), Germany
- 2009 Identification sign SB, City Gallery, Saarbrücken, Germany
- 2009 Dingdong, Museum Gosz, Saarbrücken, Germany
- 2009 Diploma Exhibition, Museum Gosz, Saarbrücken, Germany
- 2008 9. Land Art Exhibition of the Saarland, City Gallery, Neunkirchen, Germany
- 2008 Völklingen Global, Nauwieser 19, Saarbrücken, Germany
- 2008 Studienstiftung des dt. People, School of Visual Arts, Leipzig, Germany
- 2007 The Staged window in the night city House of the Future, Saarbrücken, Germany

Brigitte STENZEL

- 1981 Born in Freising
- 2015 Diplom
- 2013 Master student of Prof. Anke Doberauer
- 2010 State examination in Art Education at the AdBK Munich
- 2010 Erasmus scholarship at the Academy of fine Arts AVU in Prague
- 2006 Place of study change to the LMU, and study of Painting with Prof. Anke Doberauer, AdBK Munich
- 2005 Additional subject: Art Education
- 2003 A Levels at the Camerloher-Gymnasium, Freising
- 2003 Study of Philosophy and Art History at the University of Regensburg

Group Exhibitions

- 2015 Munich Contemporary Art, Aki Gallery, Taipei, Taiwan
- 2015 Diplom
- 2015 Bavarian-Chinese spring festival, Munich
- 2014 Offene Ateliertage, Domagkateliers Munich
- 2014 Landshuter Kunstnacht, Galerie in Bewegung, Landshut
- 2014 All along the watchtower, Galerie Weise, Chemnitz
- 2014 Dioskuren, Galerie der Künstler, BBK, Munich
- 2014 Schwarz Arbeit, AdBK, Munich, Germany
- 2013 KOLOSSAal, Kolossaal, AdBK, Munich, Germany
- 2013 Jahresausstellung 2013, AdBK, Munich, Germany
- 2013 Quartalsabrechnung'13, AdBK, Munich, Germany
- 2012 AFF, Mailand and Brussels
- 2012 Reality bites, Galerie Filser&Gräf
- 2012 rot, AdBK, Munich, Germany
- 2012 Target Partners, Munich, Germany
- 2012 Awake je muses nine, Kulturverein Modern Studio Freising e.V.
- 2012 Meisterschüler von Anke Doberauer, Kunstverein Grafschaft Bentheim
- 2012 Familienalbum, Städtische Galerie Nordhorn
- 2011 fA Kunstkalender 2011 - „Junge Kunst in Bayern“, Förderbank Bayern
- 2011 Target Partners, Munich, Germany
- 2011 Fragil, Gartenhaus der Kunst, AdBK, Munich, Germany
- 2011 Kalter Hund, AdBK, Munich, Germany
- 2011 Marktoberdorf, Antonia- und Hermann-Götz-Stiftung
- 2010 München I, Galerie T40, Düsseldorf
- 2010 Artgoesgreen, Schuetz&Staby - Nurlungekunst, Praterinsel Munich
- 2009 Klassenbild, Neuhauser Kunstmühle, Salzburg
- 2009 Positionen, Allianz Akademie, Cologne, Germany
- 2009 Target Partners, Munich, Germany
- 2008 Fleuchaus und Gallo, Munich, Germany
- 2008 130 x 90, AdBK, Munich, Germany
- 2008 200 Jahre Akademie der Bildenden Künste, Munich, Germany
- 2007 Malverwandtschaften II-im Goethehaus, Munich, Germany
- 2007 Bayerische Meister Werke, BMW, Munich, Germany

Grants and Awards

- 2014 Studio promotion by the city of Munich
- 2011 Grant by the Antonia-und Hermann-Götz-Stiftung
- 2011 Sponsorship (calendar) of the LfA Förderbank Bayern
- 2009 Awardee of the competition, König Ludwig II* n.y. living
- 2006 Jubiläums-Stipendium-Stiftung, of the Akademieverein

Johanna STROBEL

- 1984 Born in Regensburg, Germany
- 2010 Academy of Fine Arts Munich, study of painting under Prof. Gerhard Merz and Prof. Anke Doberauer study of Media Art under Prof. Klaus vom Bruch
- 2010 University of Regensburg, mathematics / art, teaching degree for secondary schools, first state examination for teachers
- 2009 University of Regensburg, art and aesthetic education / information science (B.A.)

Solo Exhibitions

- 2015 Home, Galerie MZ, Augsburg, Germany
- 2014 home away from home, AkademieGalerie, Munich, Germany
- 2013 Sommernachtraum, Munich, Germany

Group Exhibitions

- 2015 Munich Contemporary Art, Aki Gallery, Taipei, Taiwan
- 2015 Mount Trailer, AkademieGalerie Munich and Lenzenberghütte, Fischen, Germany
- 2015 Komödie der Vereinfachungen, Kunstakaden, Munich, Germany
- 2014 draussen im dunkel (with Vesna Bursich), Gallery Isabelle Lesmeister, Regensburg, Germany
- 2014 Schwarz Arbeit, Annual exhibition Academy of Fine Arts, Munich, Germany
- 2014 This is why Art is great..., Adalbertstraße 44, Munich, Germany
- 2014 Arte Laguna Prize, Finalist Exhibition, Nappo Arsenale, Venice, Italy
- 2013 Flora, Gallery Isabelle Lesmeister, Regensburg, Germany
- 2013 Celeste Prize, Finalist Exhibition, Ex-Bibli Art Center, Rome, Italy
- 2013 Kunstpreis 13, Finalist Exhibition, Regensburg, Germany
- 2013 Annual exhibition, Academy of Fine Arts, Munich, Germany
- 2013 Quartalsabrechnung '13 Munich, Germany
- 2012 Target Partners, Munich, Germany
- 2012 Annual exhibition, Academy of Fine Arts, Munich, Germany
- 2011 Annual exhibition, Academy of Fine Arts, Munich, Germany
- 2009 Be a man catch a fish, Zehentstadel, Beratzhausen Schönsee, Germany
- 2009 Europas Ursprung, Federal Press Office, Berlin and Bavarian-Bohemian Cultur Center, Schönsee, Germany
- 2008 Entente Florale, Renommierter und junge Kunst im Herzogspark, Regensburg, Germany
- 2008 Wasser und Wein, Künstlerhaus Andreasstadel Regensburg, Germany
- 2007 Jazz, Gallery Leerer Beutel, Regensburg, Germany



當代慕尼黑

MUNICH CONTEMPORARY ART

藝術家 | Artist

Blanca AMORÓS, Eva BLANCHÉ, Jiyun CHEON, Hanne KROLL, Manuel RUMPF,
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