



Landschaft

Santi Alloruzzo
Lutz Driessen
Fatma Gülü
Merlin James
Behrang Karimi
Cosima zu Knyphausen
Stanislava Kovalcikova
Lotte Maiwald
Kaoli Mashio
David Ostrowski
Sale Sharifi
Trevor Shimizu

If painting does not seem like a battleground anymore in light of its tolerated normality, its capacity to store subjectivity still allows for exchanges at daggers drawn. What is certain is that the medium plays out as the most socio-culturally constructed one, becoming the perfect vessel to reflect on the various systemic structures it is subjected to. A landscape exhibition could then very well start with the premise of an inward gaze, as if painters would be the ones better suited to apply strategies of introspection. But the pure sight is compromised. Painters are also socio-cultural products that developed over time: after the attentive looker that depicted the world “with a sincere hand and a faithful eye”¹ came the subject located in mass visual culture and a new standardization of vision. With always the same request: that painters make us see.

But to visualize what? In a contemporary world supposedly poor in singularity², how can an individual subject claim to own her own perceptual experience? In the swamp of our collected perceptions, Landschaft shows the painters’ decided commitment to depiction as an honest enterprise in the sense of an applied enjoyment, like a child sticking her tongue out when drawing. If landscape painting is supposed to show a place, here what unfolds is closer to a psychogeography of our feelings, a satisfying pastoral juice. Landscapes can exist in this gap, stretching the cognitive wish for uniformity to prefer a reading that owes more to the peculiar wryly way painters do their craft, surfing the wave of deference. The various landscapes in the exhibition expand to contain more and more things and to stretch the poles, between what constitutes them, between periphery and center, heart and home, impression and shape, taste and cliché, artistic practice and tourism, peinture en plein air and the comforting isolation of the studio. All the details become visible, and the landscape feels natural not because it is a truthful depiction made with care, but because it sits in the repeated exercises of attention. It brings all the elements in a simultaneity, an expended dimensionality of the field. Something truly panoramic but with an aftertaste that smells heavy, Giverny turned into a perfume.

Paolo Baggi

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¹ Coming from Svetlana Alpers’ *The Art of Describing: Dutch Art in the Seventeenth Century* of 1983 and originally from Robert Hooke’s *Micrographia* of 1665.

² Jonathan Crary, *24/7: Late Capitalism and the Ends of Sleep*, London, New York: Verso Books, 2013.





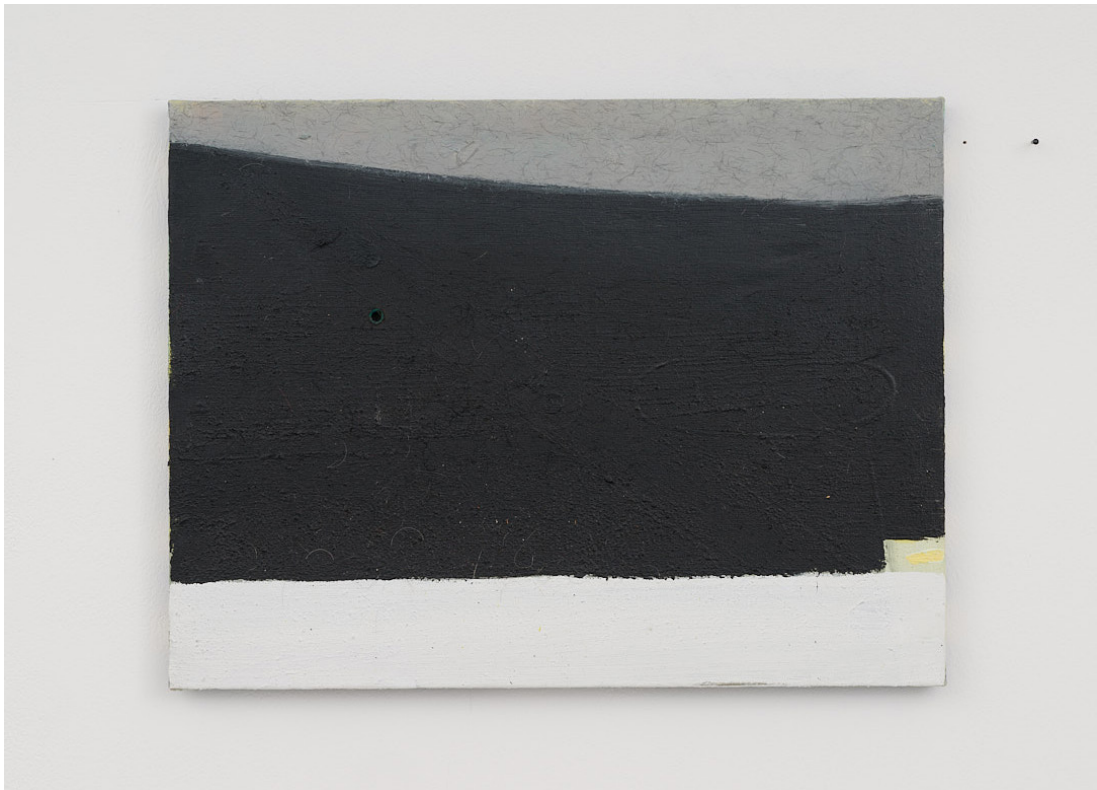












Merlin James

Landscape, 2004–14

Acrylic and mixed media on deck-chair canvas

37,5 × 49,5 cm

Santi Alloruzzo
Senza titolo, 2005
Oil on canvas
50 × 70 cm



Kaoli Mashio
Zeit dazwischen, 2023
Oil on canvas
120 × 90 cm



David Ostrowski
Landschaft, 2023
Lacquer, pencil, pen and paper on canvas
41 × 31 cm





Cosima zu Knyphausen

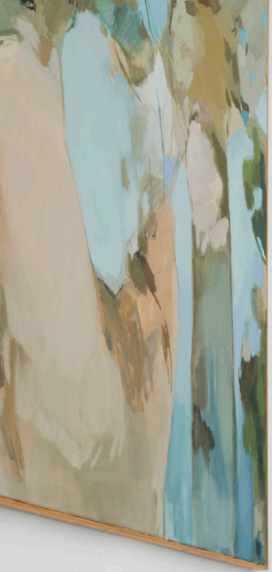
Aconcagua, 2023

Vinyl paint, watercolor and pastel on cotton

26 × 30 cm

Behrang Karimi
stratos – p/x, 2023
Oil on canvas
60,5 × 96 cm

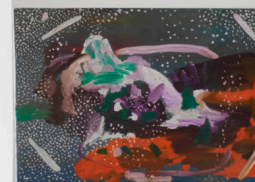














Lutz Driessen

Cynical Rock Formation, 2023

Charcoal, gesso, oil on canvas mounted on canvas

100 × 75 cm



Sale Sharifi

Negarestan, 2023

Acrylic on canvas

40 × 50 cm



Trevor Shimizu
Trees along the river, 2023
Oil on canvas
67,5 × 93 cm



Lotte Maiwald
Mondguckerfish, 2023
Acrylic on nettle cloth
58 × 99 cm



Stanislava Kovalcikova

o.T., 2008

Oil on canvas

50 × 70 cm

Fatma GÜDÜ
Einblick, 2019
Oil on canvas
110 × 95 cm



