

FRANK STÜRMER

LIBERTATEA

GALERIE CHRISTINE MAYER



Installation view: Frank Stürmer, LIBERTATEA, Galerie Christine Mayer, 2018



Installation view: Frank Stürmer, LIBERTATEA, Galerie Christine Mayer, 2018



Installation view: Frank Stürmer, LIBERTATEA, Galerie Christine Mayer, 2018



Untitled, 2018
Pigment print
148 x 98,8 cm
Edition 3 + 2 AP



Untitled, 2018
Pigment print
148 x 98,8 cm
Edition 3 + 2 AP



Untitled, 2018
Pigment print
148 x 98,8 cm
Edition 3 + 2 AP



Installation view: Frank Stürmer, LIBERTATEA, Galerie Christine Mayer, 2018



Untitled, 2018
Pigment print
148 x 98,8 cm
Edition 3 + 2 AP



Untitled, 2018
Pigment print
148 x 98,8 cm
Edition 3 + 2 AP



Untitled, 2018
Pigment print
148 x 98,8 cm
Edition 3 + 2 AP



Installation view: Frank Stürmer, LIBERTATEA, Galerie Christine Mayer, 2018



Untitled, 2018
Pigment print
148 x 98,8 cm
Edition 3 + 2 AP



Installation view: Frank Stürmer, LIBERTATEA, Galerie Christine Mayer, 2018



Untitled (Gentiana), 2018
Pigment print
148 x 98,8 cm
Edition 3 + 2 AP



Untitled (Anaphalis nepalensis), 2018
Pigment print
148 x 98,8 cm
Edition 3 + 2 AP



Untitled (Armeria maritima), 2018
Pigment print
148 x 98,8 cm
Edition 3 + 2 AP



Installation view: Frank Stürmer, LIBERTATEA, Galerie Christine Mayer, 2018



Untitled (Rhododendron), 2018
Pigment print
148 x 98,8 cm
Edition 3 + 2 AP



Untitled, 2018
Pigment print
148 x 98,8 cm
Edition 3 + 2 AP



Untitled (Libertatea), 2018
1-channel HD video, color, sound
Edition 3 + 2 AP
66'22"

GALERIE CHRISTINE MAYER

Liebigstraße 39
80538 München

FRANK STÜRMER

LIBERTATEA

27.10. – 1.12.2018

Frank Stürmer in conversation with Lena Tilk

Munich, 25th of October 2018

LT: How did you come up with the idea to name your current exhibition here at Galerie Christine Mayer *LIBERTATEA*?

FS: *LIBERTATEA* is a Romanian title. I named my first show bearing a title in 2010 *Epoca de aur*, meaning *The Golden Age*. I called the next exhibition in 2012 *Utopia concreta. Die Konkrete Utopie* (The Concrete Utopia), followed by *PARADISUL* in 2016. So in this sequence, *LIBERTATEA* is the fourth show bearing a Romanian title. It actually derives from my past, because I was born in Bucharest. Dealing with my homeland and mother tongue is what still has a hold on me. The title came to me out of the blue around half a year ago. It probably had to do with having in mind how in 1989 people in the streets chanted “Libertate!” against Ceaușescu and stood up for their freedom.

LT: Did you have the idea for the title before you knew exactly which photos would be part of the show?

FS: No, the idea for the title and the photographs originated simultaneously. I first look at the material in my archive and think about what I still need to find for an exhibition. In this manner, the title and the exhibition emerge at the same time. Therefore, that which is ultimately seen in the photos is directly connected to the title of the exhibition.

LT: The photos now on view in *LIBERTATEA* all depict plants. What do you find so fascinating about plants as a motif?

FS: Over time I have obviously become a plant lover. I can't say why, but I presume that it is a development you go through as a human. I started taking pictures when I was 11 or 12. At the time, people in my surroundings were most important to me, my friends and family. The cat called Tolstoy. I mainly took pictures of Tolstoy. I was born in Bucharest, and as a city child I was initially influenced more by cities, buildings and people than by nature. I came upon nature and plants only in the past years through hiking.

LT: So the process of taking photos is intuitive in your case, you don't photograph according to a preconceived concept, do you?

FS: No, not at all. What interests me most about photography is this speed and pure intuition that you feel. All photos on view in the exhibition were taken on one day during a hike on the Schachen.

LT: We have here your new publication *Berlin*, which you just picked up from the printers. You want to put it on display during the opening, so is it part of the exhibition?

FS: Yes, in a series of publications *Berlin* is the third. The first is *Moskau*, the second *Nitzkydorf* and now *Berlin*. The publication is to comprise several volumes. This is the first one featuring photos from 2008 to 2013. The photos were all shot from a driving car. To grasp this city directly, I don't look through the viewfinder, but intuitively photograph building facades and situations. The pictures taken

between 2008 and 2013 are all still slides. Then there was a break. The next publication of *Berlin* will include digital photos taken from 2014 to 2018 or 2019. I thought it would form a good contrast to publish it now on the occasion of the exhibition. Not only the motifs differ. The pictures also stand in contrast regarding the way the photography as such was conducted. The series of plants was made during a hike on the Schachen on a single day, on September 5 of this year, the last day on which the Alpine Botanical Garden was open. The photos of the publication, on the other hand, were taken over a long period of time.

LT: The publication mainly gives an impression of Berlin's architecture, showing building facades and streets.

FS: I have always been interested in buildings, also because I experienced an earthquake in Bucharest when I was four years old. The house on Piața Amzei, in which I grew up, is from the 1930s. In the period between the two world wars, an astounding plethora of modern buildings were erected in Bucharest that shape the cityscape until this day. To experience an earthquake in such a building ties you to it—more strongly than one would perhaps expect. So throughout my life, the house as a theme has been present in my photography.

LT: What can you tell us about the film that you will show in the hallway of the gallery?

FS: That is my first edited long film. The longest up to now was a 24-minute film I shot about dogs at night in Bucharest. That film was not edited in the traditional sense, because the 24 minutes video material were cut directly in the camera. The film in this show lasts 65 minutes, and I edited it for several weeks. It deals with blackbirds on our balcony. It is about Hermine, a female blackbird, who has been living with us for several years, breeding and rearing its young ones on the balcony. I filmed Hermine and her nestlings for two years. I began in early summer of 2017 and stopped in late summer of this year to complete the film. Unfortunately I didn't capture the nest-building in 2017, but this year I reshot it, so to speak. The film therefore shows all phases of nest-building, the rearing and feeding of the nestlings, their becoming independent, all the way to their fledging. And then it starts all over again. Unfortunately, Hermine laid only one egg this year, from which Wilhelmine then hatched. This year I filmed Wilhelmine more, because I already had so much material from last year. When filming animals, you have a lot of idle time, because all you need to do is keep the camera running. Sometimes I am not even there. In order to not disturb the situation, I install the camera and it films on its own. But that is also a basic principle of my film work, not being on site when the camera records what it records. Something which is also true of my last video installation, *Utopia concreta*. The video shows two cats, one sleeping, the other awake. I just switched on the camera and went away, returning only after the situation was over. The animals shouldn't come in contact with me, but of course there are shots in which the animals communicate with you or the bird talks to you.

LT: I noticed that you chose a large format for the flower photos in this exhibition. Was that a motivated decision?

FS: I photographed all of these small Alpine plants with a close-up lens and felt that I would like to ultimately present them in oversized dimensions. That's why I chose the format 148 x 98.8 cm. As a viewer, you therefore have the feeling as if the flowers were being observed by another being, maybe a beetle, a bumblebee, or indeed a bird.

translated by Karl Hoffmann

GALERIE CHRISTINE MAYER

Liebigstraße 39
80538 München

FRANK STÜRMER

1972 born in Bucharest, Romania

lives and works in Munich

SOLO EXHIBITIONS

2018 LIBERTATEA, Galerie Christine Mayer, Munich

2016 PARADISUL, Prince of Wales, Munich

2015 Galerie Christine Mayer, Munich
Tiganiada, behindthewindow, Munich

2013 Nitzkydorf, Städtische Galerie Waldkraiburg, Waldkraiburg, Germany

2012 Utopia concreta, Galerie Christine Mayer, Munich

2010 Epoca de aur, Galerie Christine Mayer, Munich

2007 Galerie Christine Mayer, Munich

2005 Galerie Christine Mayer, Munich

GROUP EXHIBITIONS

2018 ISLAND OF LOST SOULS, Galerie Christine Mayer, Munich

2017 διαφωτισμός, Galerie Christine Mayer, Munich
SEA, SEX AND SUN, Galerie Christine Mayer, Munich

2016 Tender is the Night, Galerie Christine Mayer, Munich
No Place Like Home, Haus der Kunst, Munich
Förderpreise der Landeshauptstadt München, Lothringer 13 Halle, Munich

2015 Animal Turn – Die Hinwendung zum Tier, Städtische Galerie Waldkraiburg, Waldkraiburg
HOT TOWN, SUMMER IN THE CITY, Galerie Christine Mayer, Munich
Arkadenale, Kunstarkaden, Munich
We Are All Cats, Karma International, Zurich

- 2014 Menschenseilschaft Halbaffenbeil, Lettrétage, Berlin
 Sammeln für Waldkraiburg, Städtische Galerie Waldkraiburg, Waldkraiburg
 Summer show, Galerie Christine Mayer, Munich
 We Are All Cats, 3A Gallery, New York
- 2013 Masculin/Masculin, L'Homme nu dans l'art de 1800 à nos jours, Musée d'Orsay, Paris
 If I had asked people what they wanted, they would have said faster horses,
 Galerie Christine Mayer, Munich
 New Western Art, Halele Timco, Timisoara, Romania
 Das allerletzte Professor Winkler Stipendium, Kunstverein Weiden, Weiden
 Berlin-Klondyke, Werkschauhalle Leipzig, Leipzig
- 2012 Berlin Klondyke 2012, Neuer Pfaffenhofener Kunstverein, Pfaffenhofen
 Summer Show, Galerie Christine Mayer, Munich
 Jahresgaben, Kunstraum München, Munich
- 2011 Nude Visions, Kunsthalle Erfurt, Erfurt
 Berlin Klondyke 2011, The Odd Gallery, Dawson
 Lorenz Straß/Frank Stürmer, Foyer Bonner Kunstverein, Bonn
 All I desire, Galerie Christine Mayer, Munich
 Berlin-Klondyke 2011, Art Center Los Angeles, Los Angeles
- 2010 Showroom Müllerstraße, Galerie Christine Mayer, Munich
 fast forward 2. The Power of Motion Media Art Sammlung Goetz, ZKM, Karlsruhe
 Nude Visions, Westlicht Schauplatz für Fotografie, Vienna
 Nude Visions, Museum der bildenden Künste, Leipzig
 Summer Show, Galerie Christine Mayer, Munich
 Nude Visions, Von der Heydt Museum, Wuppertal
 Nude Visions, Museum für Kunst und Gewerbe, Hamburg
- 2009 Crota Presents, Lothringer 13/Laden, Munich
 Nude Visions, Münchner Stadtmuseum, Munich
 Magic Jackpot, Galerie Christine Mayer, Munich
 The Lord Wink Award Istanbul, Istanbul
 Der Herr Winkelhuber-Stipendium, Weltraum, Munich
- 2008 Favoriten 08 – Neue Kunst in München, Kunstbau Lenbachhaus , Munich
 Transreport, Rathausgalerie, Munich/Sibiu
 The Morning After. Videoarbeiten der Sammlung Goetz, Weserburg Museum, Bremen
 Most/Bridge/Brücke, La Fabrika, Prague
- 2007 Trip to Denmark, Galerie Mikael Andersen, Copenhagen
 La Boum III, Warsaw/Wroclaw
 Rainbow Soldier Liquid Heart, Stadtturmalerie, Innsbruck

Works on Paper, Galerie Christine Mayer, Munich
Niveaualarm, Kunstraum Innsbruck, Innsbruck
Michael Hackel, Emanuel Seitz, Frank Stürmer, Galerie Heinrich Ehrhardt, Madrid
Der. Prof. Winkler Romantik Award, Munich

2006 Herr Winkelmann-Stipendium (ehem. Prof. Winkler-Stipendium), Munich
Artists of the Gallery, Galerie Christine Mayer, Munich

2005 Love above all, Galerie Kugler, Innsbruck
Das Prof. Winkler Stipendium, Münzstraße, Berlin
Leben. Eine Gebrauchsanweisung, Haus der Kunst, Munich

2004 Cave Miser, Weltraum, Munich

2003 Emanuel Seitz, Frank Stürmer, Lorenz Straßl, Galerie Christine Mayer, Munich
bei Jolle, Jochen Lengenfelder, Berlin
Licht an, Atelier Paul-Heyse 17, Munich

GALERIE CHRISTINE MAYER

Liebigstraße 39
80538 München
Tel +49 (0)89 - 24 24 38 32
info@galeriechristinemayer.de
www.galeriechristinemayer.de