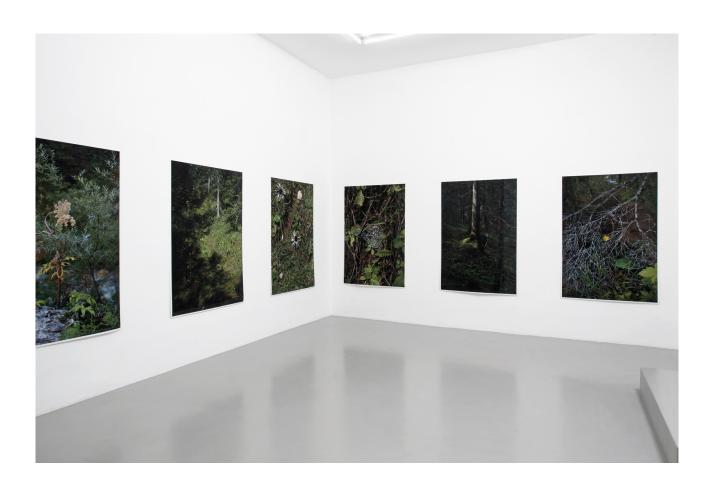
## FRANK STÜRMER

LIBERTATEA

**GALERIE CHRISTINE MAYER** 

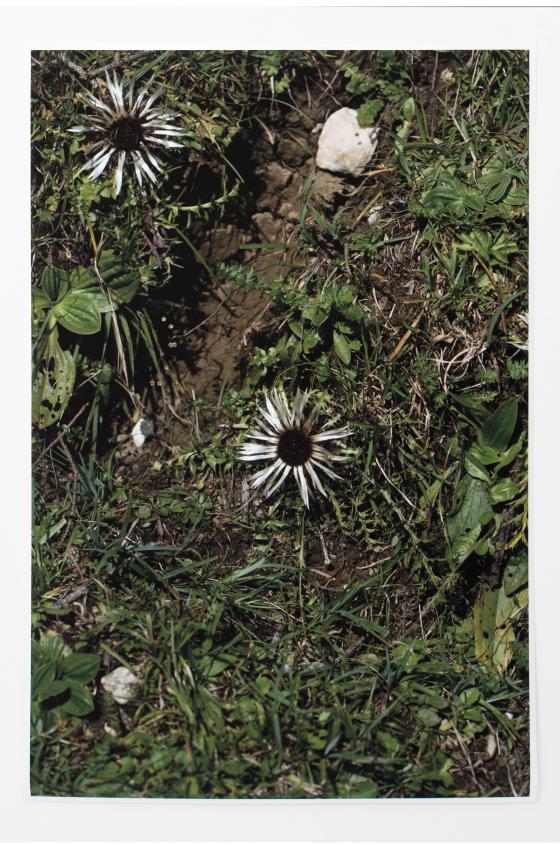




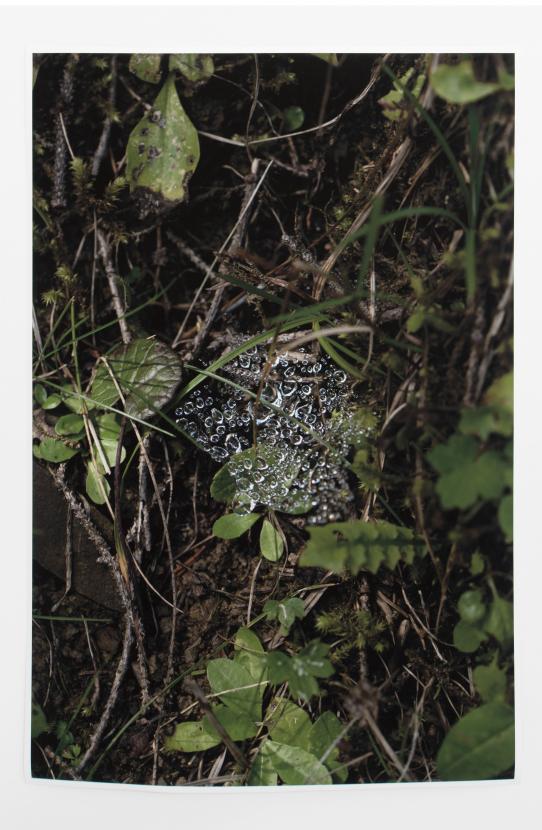




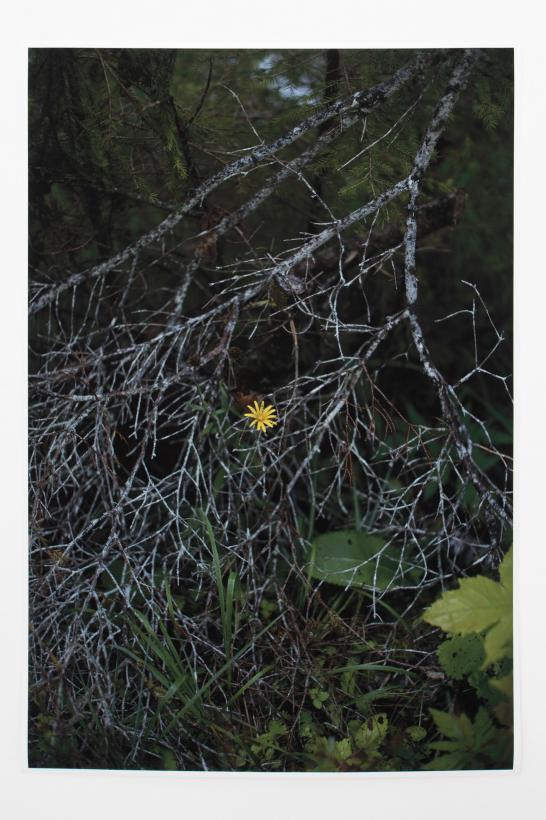




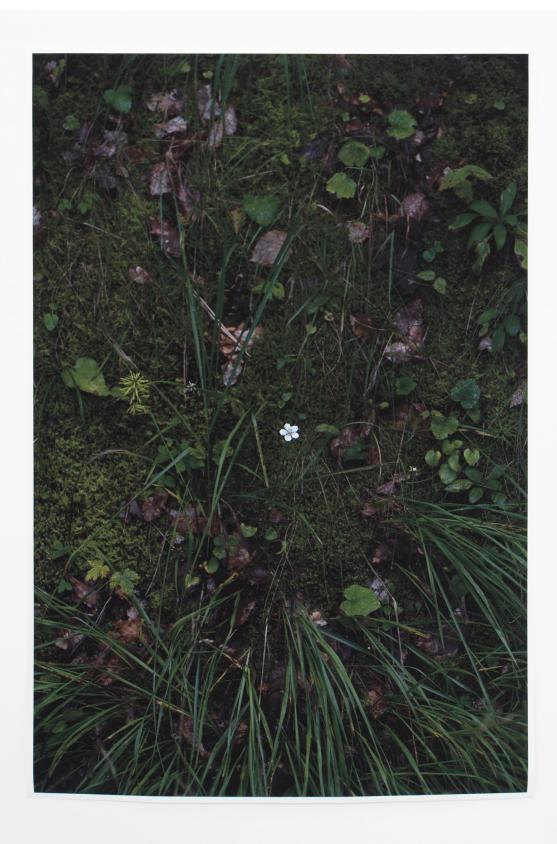








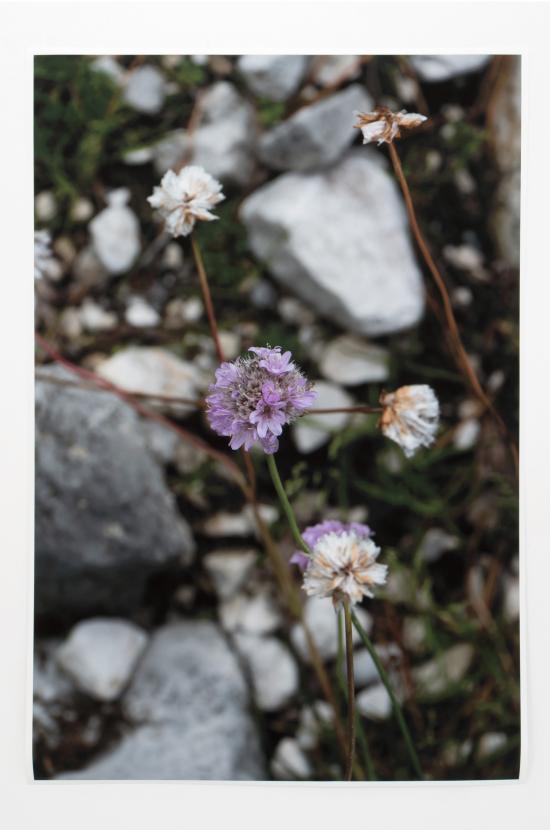










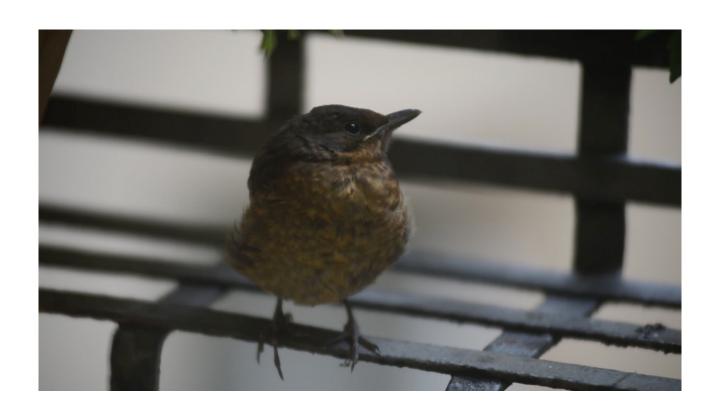


Untitled (Armeria maritima), 2018 Pigment print 148 x 98,8 cm Edition 3 + 2 AP









#### **GALERIE CHRISTINE MAYER**

Liebigstraße 39 80538 München

## FRANK STÜRMER

LIBERTATEA 27.10. – 1.12.2018

# Frank Stürmer in conversation with Lena Tilk Munich, 25<sup>th</sup> 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 Utopia (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 Ceauşescu 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 Piaţa 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

Galerie Christine Mayer, Munich

Arkadenale, Kunstarkaden, Munich

We Are All Cats, Karma International, Zurich

### GROUP EXHIBITIONS

2005

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

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, Timisioara, 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 Straßl/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, Museum für Kunst und Gewerbe, Hamburg

Nude Visions, Von der Heydt Museum, Wuppertal

2009 Crotla 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, Stadtturmgalerie, 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**

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