

An abstract sculpture composed of several bright blue, glossy, geometric forms. The forms are faceted and angular, resembling crystalline structures or stylized mountains. They are arranged in a cluster, with some forms overlapping others. The surface is highly reflective, showing sharp highlights and deep shadows that emphasize the three-dimensional quality. The background is a plain, light gray.

6TH MAY/
11TH JUNE

SHIFTING SURFACES: ABSTRACT WORKS
BY GERMAN ARTISTS

**WILLI SIBER, ANGELA GLAJCAR, UDO NÖGER
& TINA BUCHHOLTZ**



karin weber gallery
Contemporary Fine Art

SHIFTING SURFACES: ABSTRACT WORKS BY GERMAN ARTISTS WILLI SIBER, ANGELA GLAJCAR, UDO NÖGER AND TINA BUCHHOLTZ

In this exhibition, *Shifting Surfaces: Abstract Works by German Artists*, Karin Weber Gallery examines the changing terrain of four German artists (Willi Siber, Angela Glajcar, Udo Nöger and Tina Buchholtz) in an era of intense societal transition.

Boundaries between countries, communities and cultures have changed significantly in the last century. Some political borders have disappeared completely, while others have been reinstated or are being reemphasized. Particularly in Europe, these developments have become increasingly topical in the space of less than a year, as its citizens encounter mass migration on an unprecedented scale.

Correspondingly, there are shifts and deviations in the way art travels, appeals to, and finds its collector. On the one hand, artists are on the move as international exhibitions and site-specific installations demand their presence. On the other hand, artists can easily remain rooted in their home community courtesy of a digitally-generated ecosystem that shares an artist's practice with a global audience.

In lieu of geographic or cultural references, this exhibition's artists employ a wide range of surface textures and techniques: shiny steel sculptures and sanded down works in acrylic coalesce with hand-worked paper and gleaming mixed media canvases. The surfaces of these works

capture the underlying complexity and unexpected simplicity of these pieces which gives them universal appeal.

Willi Siber is a master of blurring the lines that divide sculpture and painting. His glossy, brightly colored surfaces coat steel and wooden structures alike. Angela Glajcar's ephemeral works in layered paper and glass borrow light and shadow in order to reveal the rich, tactile quality of her medium. Udo Nöger works with multiple surfaces and mixed media to give his canvases an unexpected luminescence. Tina Buchholtz layers her canvases in acrylic only to sand and polish them down, revealing a meandering surface of color bursts and pattern.

Fittingly, these abstract artists are part of a transient tradition that refuses to be rooted to any one style or place of origin. In fact, abstract art found its momentary footing in early 1900 Europe by meandering its way through innumerable settings and artistic movements before landing in 1930s America, courtesy of European artists seeking refuge from a war-torn continent. Intriguingly, it was German expatriate Hans Hofmann (1880–1966), among others, who played a key role in its American diffusion by becoming an influential teacher to artists and critics alike once he arrived on U.S. soil.

It is difficult to imagine today, but at one time abstract art – even its labeling of – was highly controversial. The word “abstract” was employed 75 years ago to describe artworks that made no perceptible attempt to convey the natural world, an endeavor that many found suspect.

Early abstract practitioners pursued various approaches: some valued spontaneity, improvisation, and unabashed displays of emotion. Others pursued geometric shapes and placed emphasis on pure form, construction and exactitude. All accorded the highest importance to process.

Abstraction in all its forms – Expressionist, Surrealist, geometric and Constructivist – was more than an art form, however, it reflected shifting societal attitudes, scientific advancements, even disillusionment with contemporary life. In post-war, 1950s America, it served as a conveyor of individual expression in an era rich with possibility.

While some critics may argue that 1912–25 and 1947–70 denote the high water marks for abstract art, today's practitioners are freer than ever to experiment thanks in part to a new generation of collector eager to receive and support newfound ideas and media.

Furthermore, as the digital age ushers in new possibilities for international engagement and exchange, opportunities for artists and collectors alike have grown ever greater.

In *Shifting Surfaces*, Siber, Glajcar, Nöger and Buchholtz continue a tradition that places experimentation at the forefront of artistic practice and promotes subject matter untethered from reality or locality. Taken together, these artists, born to a single culture, embrace the universal in their artistic practices.

Their artworks are accessible to a broader audience because they speak the timeless language of color and form.

These surfaces, shifting before the eye, are meant to be appreciated from the viewpoint of the onlooker regardless of their geographical or cultural tethering.

表面變換: 德國藝術家聯展

WILLI SIBER, ANGELA GLAJCAR, UDO NÖGER AND TINA BUCHHOLTZ

是次「表面變換: 德國藝術家聯展」中，凱倫偉伯畫廊將探討在今日社會不斷變換更新的時代下，四位德國藝術家的創作因而有何不同。

在過去一個世紀，國家邊界、社區狀況及文化產生重大改變。國家邊界或完全消失，或被恢復，或被重新重視。特別是在歐洲，這些改變在過去一年內日益明顯。歐洲的市民面對大量移民遷徙，規模之大，前所未見。

如是者，這些轉變帶來藝術創作上的新景象，正合某些收藏家的味兒。一方面，一些國際展覽或是一些針對場地而設的裝置，令藝術家穿梭各國；另一方面，電子科技的發展，令藝術家不用周遊列國，仍能與世界各地的觀眾分享其創作。

是次展覽中，藝術家的關注點是物料表面以及相關技巧，而非地理及文化方面。例如光澤的鋼製雕塑、紋理豐富的亞加力作品、被撕破的多層次紙張，或是混合不同媒介以致畫面發亮的作品。這些作品的表面都說明了作品內含的複雜性以及簡約美。

Willi Siber善於融合雕塑和繪畫兩者，以如畫般色彩鮮豔而富光澤的鋼面與木結合成為雕塑。Angela Glajcar以多層次的紙張以及透過玻璃折射的光影來強調媒介的質感。Udo Nöger善用石蠟油來營造畫面意想不到的發亮之感。而Tina Buchholtz則透過多層次的亞加力顏料來創造一個色彩豐富以及充滿規律的世界。

當然，抽象藝術家並不會甘於其創作只紮根於一種風格或文化之上。事實上，早在20世紀初，經過無數次的藝術運動後，

抽象藝術已在歐洲找到其立足點。反之，一直到30年代，抽象藝術才在美國萌芽。然而有趣的是，美國抽象藝術的先驅，漢斯·霍夫曼(1880-1966)，正是被德國流放後才來到美國，以藝術教育家以及評論家的身份深深影響著美國抽象藝術的發展。

今時今日，我們很難想像抽象藝術曾一度備受爭議。「抽象」一詞在75年前開始被使用，用作形容那些放棄敘述自然世界，令人摸不著頭腦的作品。

早期的抽象藝術家的創作方式各異：有些注重即興以及自發性，毫不保留地投放情感；有些則注重於形式、結構以及準確性，追求一種幾何形狀的純粹。不論是前者或是後者，都極講求當中的轉化過程。

抽象藝術，不論是表現主義、超現實主義，還是幾何與建構主義，都不僅止於藝術形式。它們進一步反映社會態度的轉變、科學的進步，甚至是對當代生活的不滿。在戰後時期，50年代的美國，抽象藝術被視為在充滿可能性的時代中，一種個人表達的轉化。

有藝術評論家指出，1912-25 以及 1947-70 年，意味著抽象藝術的高峰。因為新一代的收藏家對新的意念以及媒介都深感興趣，並願意支持其發展，令藝術家得以自由創作。加上科技的發展，令一切藝術交流及活動得以跨越地理限制地進行，藝術家和收藏家因而得到更多機會交流。

是次「表面變換: 德國藝術家聯展」中，Siber, Glajcar, Nöger 和 Buchholtz 一如以往，作品比較傾向於實驗，不以現實或地區作為作品主題。換而言之，這

幾位來自同一文化背景的藝術家，都在創作中善用全球通用而永不過時的視覺語言——色彩和形態，以致作品能接觸更廣的觀眾群。

作品表面都是在是次展覽中不停在眼前變換，相信在沒有任何地理或文化背景所拘束下，任何人都能找到欣賞這些作品的角度。

WILLI SIBER

Willi Siber is a sculptor-painter transgressing any definition of the two. In the words of the artist, his works are “transformations,” or “sculpture-picture” objects.

In his hands, heavy steel twists and turns with the weightless agility of a circus performer’s balloon. These ‘objects,’ small-sized table and wall sculptures or larger works meant to be placed on the ground, gleam with the shiny finish their automotive paint encourages.

Siber’s ‘paintings,’ created with epoxy, lend his organic shapes a molten finish and sense of movement. It is by juxtaposing natural forms with man-made materials that the artist can move beyond the picture frame: indeed, these works appear to be melting over and beyond the surface, their forms are fluid.

Siber discovered his sculpture-picture objects by fusing his own inspiration with the techniques he acquired from his father’s carpentry workshop. In his view, industrial materials, such as steel, resin and epoxy, are the ideal media for transcending traditional boundaries of artistic practice.

ANGELA GLAJCAR

Sculpture Angela Glajcar pushes the limits of paper and the viewer’s pre-conceived notions about its utility with her three-dimensional works using this ancient material. Given the subject of the exhibition, it is interesting to note that paper, invented in China during the Han dynasty (206 BC – 220 AD), found its way to the west via the Silk Road before manufacturing brought it to modern-day Portugal and Spain. It would later reach Germany in 1400.

Beyond the artist’s choice of material, notions of place play a large role in her artwork. Glajcar’s monumental sculptures, often hung aloft, are site-sensitive installations that explore the malleability of place and space. The artist’s work, layers of hand-torn paper tied and anchored together by various media, fill and meander through the spaces they occupy with spectacular effect.

The artist also employs light and shadow to lend definition and bring form to her seemingly weightless, yet substantial compositions. When artificially lit, these sculptures take on new qualities as the artist’s hand-torn sheets form a vortex-like structure that is dramatized in shadow.

In this exhibition, Glajcar’s smaller works in paper and glass are highlighted. These miniaturized forms are equally treated and detailed. Due to their small scale, viewers are invited for close inspection and interpretation. It is the artist’s hope that reading these inanimate objects can evoke personal memories or emotional reactions.

UDO NÖGER

Light, its manifestations and its expression, is the single-minded focus of German painter Udo Nöger. This most universal of elements, which provides humankind with sight, and has served as muse for artists for millennia, is the subject matter of Nöger’s paintings.

Nöger’s artworks consist of three translucent layers of canvas, a variety of pigments and other media designed to absorb and reflect light. The artist employs deceptively simple organic shapes, often not featured on the surface of the works, but placed on an in-between layer of his canvases. This, in turn, introduces a deeper sense of space from which the light radiates. In the process, these shapes highlight contrasts between light and shade, while creating a sense of fluidity and movement. Light is revealed in its truest sense, in both its physical manifestation and its inherent spirituality.

TINA BUCHHOLTZ

Tina Buchholtz employs contemporary society as her inspiration. For the artist, the recent refugee crisis brings forth complex and emotional stresses that require some kind of coping mechanism. Buchholtz brings to the canvas tremendous depth, color and texture and suggests a world in constant transition. These shifts, however, need to be met in equal measure with what the artist refers to as “hiding places,” or refuges for renewal.

In creating her works, the artist builds tension by introducing numerous layers of acrylic and glaze to the canvas, which are then partially removed by scraping or polishing. The effect is heightened by the final addition of accent marks, applied using only the back of a spatula. This consistent process of layering, removing and accenting, in turn, creates secluded places for the viewer to connect with and to explore.

WILLI SIBER

Willi Siber可以被稱為雕塑家，也可為畫家。他稱其作品為「轉換」，或「雕塑繪畫」物件。

在他手中，重鋼被扭曲並被轉化成看似輕巧的馬戲團表演者手中的氣球。這些「物件」，小型的桌上、牆上的雕塑，或是放在地上大型的作品，汽車油漆的表面令它們閃耀並充滿光澤。

Siber 作品中的「繪畫」元素，體現於環氧樹脂的使用，令雕塑彷彿處於融化狀態以及富有動感。藝術家以人工物料模仿自然形態，其美感及創意得以在畫框以外的空間發揮。靜態的雕塑最後予觀者流動的錯覺，令觀者以為雕塑正在融化中。

Siber 的創作靈感及技巧均來自木匠的其父親。在他眼中，工業材料如鋼、環氧樹脂和樹脂，都是超越傳統創作界限的最理想媒介。

ANGELA GLAJCAR

雕塑家 Angela Glajcar 透過其三維作品把紙張這傳統媒介的可能性發揮到極致，同時也推翻了觀者對紙張固有的既定概念。有趣的是，紙張的起源於中國漢朝（公元前206-公元220），後經絲綢之路西傳到今日的葡萄牙和西班牙。一直到1400年才引入至德國。紙張本身的歷史與是次展覽中有關科技或社會改變而帶來創作上轉變的主題不謀而合。

除了物料以外，空間在作品中也舉足輕重。Glajcar的雕塑，經常掛在高處，針對場地而設，用於探索地點和空間的延展性的裝置。這些通過撕破和扭曲的多層次紙張，混合其他媒介，佔有空間，並在空間裡蜿蜒伸展，達至藝術家心中的效果。

同時，藝術家以光和影作為出發點，並以光影來建構作品的形態，形成狀似輕盈的構圖。以手撕紙張形成渦狀結構的雕塑，在光的配合下，強烈的影子成為其重要元素。

是次展覽主要聚焦在Glajcar的小型紙張和玻璃纖維作品。這些小型作品與其大型作品的製作過程相同，也同樣細緻。因為作品的規模較小，觀者可以近距離觀察作品。這正是藝術家的意圖，期望觀者能與作品近距離互動而觸動個人回憶及情緒。

UDO NÖGER

光的表現形式及傳達，是德國畫家Udo Nöger的創作重點。光，是人類生活中不可或缺的元素，不但讓人類可以看見，也是近千年來藝術家創作的靈感泉源，是Udo Nöger 作品中的核心主題。

Udo Nöger 的作品由三組半透明的媒介組成：畫布、不同顏料以及能吸收和折射光的物料。藝術家不直接在作品的表面畫上簡單而不規則的形狀，而是繪於在畫布與畫布間。如是者，則令光線有更多空間放射。這個過程能強調光和影，同時增加畫面的流動性和動感。不論是外在形式上，還是內在精神上，我們都得以看見光最真實的一面。

TINA BUCHHOLTZ

Tina Buchholtz 的靈感源自當今社會。近日的難民危機令Buchholtz 深感複雜和壓力。有見及此，Buchholtz 借藝術形式來抒發這些情緒，在畫布上以色彩、造型和質感來創造一個不斷轉變的世界。然而，這些轉變最終都會在一個被Buchholtz 稱為「藏身之地」，或「更生的避難所」的地方歸於統一。

在創作過程中，藝術家藉著不斷塗上亞加力顏料以及釉，然後刮去或拋光某些部分，來營造畫面上的張力。最後以抹刀的背面施加痕跡，達到最終效果。藝術家希望透過不斷增添、刮去和強調層次，在畫面上為觀者提供一個可以交流並探索更多的靜謐之地。



WILLI SIBER

ABOUT THE ARTIST

Born 1949, Eberhardzell, Germany
Lives and works in Dietenwengen
(near Stuttgart), Germany

Karin Weber Gallery artist Willi Siber is a sculpture-painter working with steel, wood and epoxy. The artist's 'objects,' small-sized table and wall sculptures, or larger works meant to be placed on the ground, gleam with the shiny finish characteristic of the automotive paint used in their creation.

Siber's 'paintings,' created with epoxy, lend his organic shapes a molten finish and sense of movement. It is by juxtaposing natural forms with man-made materials that the artist can move beyond the picture frame. These works appear to be melting over and beyond the surface, their forms are fluid.

1976 National Academy of the Forming Arts, Stuttgart, Germany

1974 University of Stuttgart, Art and Sciences-Sculpture, Germany

SELECTED EXHIBITIONS

- 2015** 'Neue Arbeiten', Galerie Grashey, Konstanz, Germany
- 2015** Caldwell Snyder Gallery, San Francisco, USA
- 2015** 'Neue Arbeiten', Galerie Klaus Benden, Köln, Germany
- 2015** 'Neue Arbeiten', Galerie Michael Schmalfuß, Berlin, Germany
- 2014** Gallery P13, Heidelberg, Germany
- 2014** AC Gallery, Herford, Germany
- 2014** Radial Art Contemporain, Strasbourg, France
- 2014** Galerie Pfaff, Nürnberg, Germany
- 2014** Galerie Carla Renggli, Zurich, Switzerland
- 2014** Kunsthalle Villa Rot, Burgrieden, Germany
- 2013** Galerie Werner Wohlhüter, Leibertingen-Thalheim, Germany
- 2013** Caldwell Snyder Gallery, San Francisco, USA
- 2013** Galerie Braunbehrens, Munich, Germany
- 2013** Galerie Conny Dietzschold, Sydney
- 2013** Kunstraum Dreieich, Frankfurt, Germany
- 2013** Karin Weber Gallery, Hong Kong
- 2012** Galerie Oben, Chemnitz, Germany
- 2012** Karlsruhe Galerie Schrade, Karlsruhe, Germany
- 2011** Galerie Braunbehrens, Munich, Germany
- 2011** SAKAMOTO contemporary, Berlin Germany
- 2011** Karin Weber Gallery, Hong Kong

SELECTED COLLECTIONS

The German Parliament, Berlin, Germany; The Ministry of Culture and Sport, State of Baden-Württemberg, Germany; German Consulate, Buenos Aires, Argentina; Municipal museums and banks in Southwest Germany; AXA-ART, Cologne, Germany; Zurich Insurance, Zurich, Switzerland; Deutsche Bank, Frankfurt, Germany.

Please visit karinwebergallery.com for complete details

WILLI SIBER

藝術家簡介

出生於1949德國埃貝拉爾德策爾
居於德國Dietenwengen (斯圖加特附近)

Willi Siber 既是雕塑家，也是畫家。他的作品以鋼、木和樹脂製成。所謂「物件」，小則是置於桌上或牆上雕塑，大則是置於地上、因汽車油漆而富有光澤的雕塑。

至於「繪畫」元素，樹脂的使用，令雕塑彷彿處於融化狀態以及富有動感。藝術家以人工物料模仿自然形態，其美感及創意得以在畫框以外的空間發揮。靜態的雕塑最後予觀者流動的錯覺，令人以為雕塑正在融化中。

1976 德國斯圖加特 National Academy of the Forming Arts

1974 德國斯圖加特大學（藝術科學畢業）

展覽（摘錄）

- 2015** Ursula Grashey 畫廊，德國康斯坦斯
- 2015** Caldwell Snyder 畫廊，美國舊金山
- 2015** Klaus Benden 畫廊，德國科隆
- 2015** Michael Schmalfuß 畫廊，德國柏林
- 2014** P13 畫廊，德國海德堡
- 2014** AC 畫廊，德國黑爾福德
- 2014** Radial Art Contemporain, 法國斯特拉斯堡
- 2014** Pfaff 畫廊，德國紐倫堡
- 2014** Carla Renggli 畫廊，瑞士楚格州
- 2014** egenwart Kunsthalle Villa Rot, 德國布爾格里登
- 2013** Werner Wohlhüter 畫廊，德國萊貝爾廷根塔爾海姆
- 2013** Caldwell Snyder 畫廊，美國舊金山
- 2013** Braunbehrens 畫廊，德國慕尼黑
- 2013** Conny Dietzschold 畫廊，澳洲悉尼
- 2013** Kunstraum Dreieich, 德國法蘭克福
- 2013** 凱倫偉伯畫廊，香港
- 2012** Oben 畫廊，德國開姆尼茨
- 2012** Schrade 畫廊，德國卡爾斯魯厄
- 2011** Braunbehrens 畫廊，德國慕尼黑
- 2011** SAKAMOTO 當代畫廊，德國柏林
- 2011** 凱倫偉伯畫廊，香港

收藏（摘錄）

德國議會、德國巴登-符騰堡州文化和體育部；阿根廷布宜諾斯艾利斯德國領事館；德國西南部的市博物館和銀行；德國科隆安盛藝術；瑞士蘇黎世保險；德意志銀行

完整藝術家介紹請到 karinwebergallery.com



Wall Object, 2014
Wood and chrome paint
20x27x12cm (Dimensions vary)
HK\$16,000 each

牆上物件, 2014
木及鉻漆
20x27x12cm 及以上
各港幣16,000



Wall Object, 2014
Wood and epoxy
15x7x10cm each
HK\$3,000 each

牆上物件, 2014
木及環氧樹脂
15x7x10cm each
各港幣3,000



Wall Object (Orange), 2014
Steel and chrome paint
28x30x20cm
HK\$43,000

牆上物件 (橙), 2014
鋼及鉻漆
28x30x20 厘米
港幣43,000



Wall Object (Blue), 2013
Steel and chrome paint
28x26x29cm
HK\$48,000

牆上物件 (藍), 2013
鋼及鉻漆
28x26x29cm 厘米
港幣 48,000



Wall Object (White), 2014
Steel and chrome paint
40x24x36cm
HK\$50,000

牆上物件 (白), 2014
鋼及鉻漆
40x24x36 厘米
港幣50,000



Wall Object, 2014
Wood and epoxy
40x32x4cm
HK\$15,000

牆上物件, 2014
木及環氧樹脂
40x32x4cm
港幣15,000



Wall Object, 2014
Wood and epoxy
40x32x4cm
HK\$15,000

牆上物件, 2014
木及環氧樹脂
40x32x4cm
港幣15,000



Wall Object, 2013
wood, carton & epoxy
100x70x5cm
HK\$90,000

牆上物件, 2013
木、紙皮及環氧樹脂
100x70x5 厘米
港幣90,000



ANGELA GLAJCAR

ABOUT THE ARTIST

Born in Mainz, Germany
Lives and works near Mainz, Germany

Karin Weber Gallery artist Angela Glajcar works in the mediums of paper and glass mesh. The artist hand tears small creations for residential clients and large-scale installations for public spaces.

The artist employs light and shadow to lend definition and bring form to her seemingly weightless, yet substantial compositions. When artificially lit, these sculptures take on new qualities as hand-torn sheets form a vortex-like structure that is dramatized in shadow.

2007-2008 Visiting Chair (Sculpture),
University of Giessen, Germany

1998-2004 Instructor, Academy of
Visual Arts, Nürnberg, Fachhochschule
Mainz,
University of Giessen, and Dortmund,
Germany

1991-1998 Academy of Visual Arts-
Sculpture, Nürnberg, Germany

SELECTED EXHIBITIONS

- 2016** 'White is the New Black', Heitsch Gallery, Munich, Germany
- 2016** 'Paper is for Eternity', Gutenberg-Museum, Mainz, Germany
- 2016** Art Chicago, USA (September 2016)
- 2015** 'A Touch of Glass', Karin Weber Gallery, Hong Kong
- 2015** 'Terforation', MOCA Jacksonville, USA
- 2015** 'White', Andipa Gallery, London, United Kingdom
- 2015** 'Terforation', Galerie Nanna Preußners, Hamburg, Germany
- 2015** 'within the light', Southwark Cathedral, London, UK
- 2015** Konkret mehr Raum! Kunsthalle Osnabrück, Germany
- 2015** Art Miami New York, Heitsch Gallery, USA
- 2015** London Art Fair, Andipa Gallery, United Kingdom
- 2015** Artefiera Bologna, Galleria Eduardo Secci, Galleria
- 2015** Antonella Cattani, Italy
- 2015** ZONA MACO MEXICO, Galleria Eduardo Secci, Mexico
- 2015** Art Paris, Galleria Eduardo Secci, France
- 2015** Art Brussels, Galerie Kudlek, Belgium
- 2015** DRAWING NOW PARIS, Galerie Kudlek, France
- 2014** ARTE FIERA 2014, Bologna, Italy
- 2014** Galeria Antonella Cattani, Galleria Eduardo Secci
- 2014** Art 14, London, Andipa Gallery, London, UK
- 2014** Eduardo Secci Contemporary, Pietrasanta, Lucca, Italy
- 2014** 'WHITE SENSATION' Galerie Nanna Preussner, Hamburg, Germany
- 2014** 25th anniversary show, Diana Lowenstein Gallery, Miami, USA
- 2014** Caleidoscopio Festival delle Arti, Camerano, Italy
- 2014** 'WHITE GLASS', Galerie Kudlek, Köln, Germany
- 2014** Espacio Micus Arte Contemporáneo, Ibiza, Mediterranean Sea
- 2014** 'Summer', Hollis Taggart, New York City, USA

Please visit karinwebergallery.com for complete details

ANGELA GLAJCAR

藝術家簡介

出生於 1970 年美因茨，現居德國。

當代雕塑藝術家 Angela Glajcar 主要以紙張和玻璃纖維作為媒介，通過撕破和扭曲來創作。她為公共空間創作大型裝置；為私人收藏家創作較小型的裝置。

光影看似虛無，但真實存在。藝術家的作品以光和影作為出發點，並以光影來建構作品的形態。以手撕紙張形成渦狀結構的雕塑，在光的配合下，強烈的影子成為其重要元素。

2007-2008 德國吉森大學客座講座教授 (雕塑)

1998-2004 德國紐倫堡視覺藝術學院，德國美因茨高等專科學校，德國吉森和多特蒙德大學講師

1991-1998 就讀紐倫堡視覺藝術學院 (雕塑)

展覽 (摘錄)

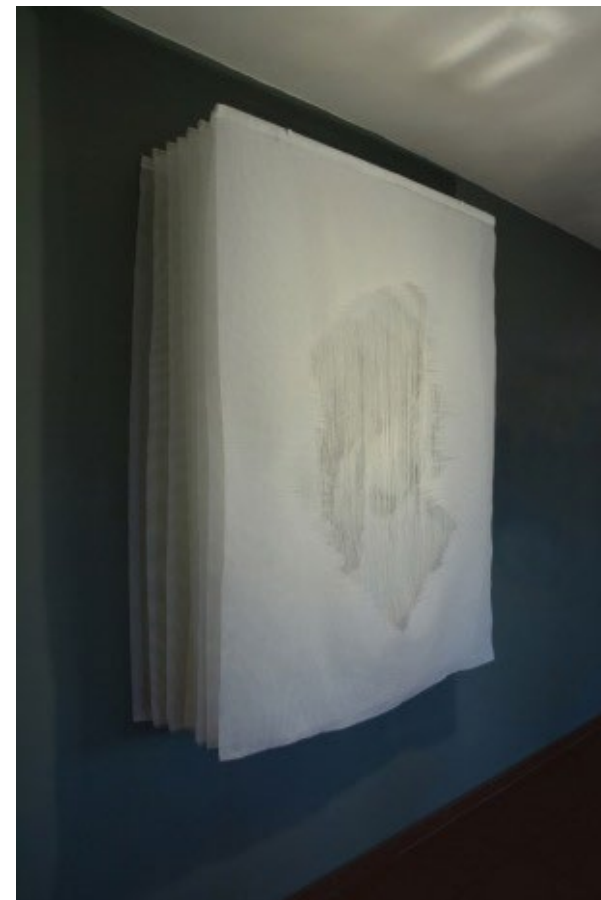
- 2016** 「白色是新的黑色」，德國慕尼黑 Heitsch 畫廊
- 2016** 「紙是永恆」，德國美因茨古騰堡博物館
- 2016** 藝術芝加哥，美國 (2016 年 9 月)
- 2015** 「玻璃觸感」，香港凱倫偉伯畫廊
- 2015** 「Terforation」，美國佛羅里達州傑克遜維爾當代藝術館
- 2015** 「白色」，英國倫敦 Andipa 畫廊
- 2015** 「Terforation」，德國漢堡 Nanna Preußners 畫廊
- 2015** 「光之內」，倫敦英國南華克大教堂
- 2015** 德國奧斯納布呂克美術館
- 2015** 紐約邁阿密藝博，美國 Heitsch 畫廊
- 2015** 倫敦藝博，英國 Andipa 畫廊
- 2015** 藝術博洛尼亞展覽中心，Eduardo Secci 廣場
- 2015** Antonella Cattani 意大利畫廊
- 2015** ZONA MACO ZONA MACO 墨西哥，墨西哥 Eduardo Secci 畫廊
- 2015** 巴黎藝博，法國 Eduardo Secci 畫廊
- 2015** 布魯塞爾藝博，比利時 Kudlek 畫廊
- 2015** 巴黎在繪畫，法國 Kudlek 畫廊
- 2014** ARTE FIERA 2014 意大利博洛尼亞
- 2014** Antonella Cattani 畫廊, Eduardo Secci 畫廊
- 2014** Art 14, 英國倫敦 Andipa 畫廊
- 2014** Eduardo Secci 當代，意大利盧卡彼得拉桑塔
- 2014** 「白色感覺」，德國漢堡 Nanna Preussner 畫廊
- 2014** 「25週年紀念展出」，美國邁阿密戴安娜洛溫斯坦畫廊
- 2014** Caleidoscopio 藝術節，意大利卡梅拉諾
- 2014** 「白玻璃」，德國科隆 Kudlek 畫廊
- 2014** Micus 當代藝術空間，地中海伊比沙島
- 2014** 「夏」，美國紐約霍利斯塔格特畫廊

完整藝術家介紹請到 karinwebergallery.com



Corum 005, 2014
Glass fibre 170g, metal bracket
40x30x30cm
HK\$40,000

崑崙 005 . 2014
170 毫克玻璃纖維及金屬架
40x30x30 厘米
港幣 40,000



Corum 2014-069, 2014
Glass fibre 170g, metal bracket
140x106x35cm
HK\$90,000

崑崙2014-069. 2014
170毫克玻璃纖維及金屬架
140x106x35厘米
港幣90,000



Corum 078, 2014
Glass fibre 170g plus metal holder
70x49x30.5cm
HK\$45,000

崑崙2014-078, 2014
170毫克玻璃纖維及金屬架
70x49x30.5厘米
港幣45,000



Paperwall, 2015
paper 400g, torn and glued
29x25x6cm
HK\$ 28,000

紙牆, 2015
400毫克手切紙張及膠水
29x25x6厘米
港幣28,000



Terforation SO-mi II, 2011
Paper 200g, metal bracket,
plexiglass
52x46x21cm
HK\$40,000

Terforation SO-mi II, 2011
200 毫克手切紙張、金屬架及水晶膠
52x46x21厘米
港幣 40,000



UDO NÖGER

ABOUT THE ARTIST

Born 1961, Enger, Germany
Lives and works in the United States
and Germany

Karin Weber Gallery artist Udo Nöger places deceptively simple organic shapes on multiple layers of canvas in order to introduce a deeper sense of space from which light can radiate. These shapes highlight contrasts between light and shade, while creating a sense of fluidity and movement. As a result, light is revealed in its truest sense: both its physical manifestation and its inherent spirituality.

1993 Nixdorf Grant/USA, New York, NY, USA

1990–1992 Nixdorf Grant/USA, Denver, CO, USA

1984–1990 Studios in Paderborn, Berlin, Spain

1980–1983 Fachhochschule Bielefeld, Germany

SELECTED EXHIBITIONS

- 2015** 'Weight of Light', Kunsthalle Dresden, Germany
- 2015** 'Innen', Schultz Contemporary, Berlin, Germany
- 2015** 'Drawings from 2010-2015', Galería Álvaro Alcázar, Madrid, Spain
- 2015** 'Geistlos', Diana Lowenstein Fine Arts, Miami, FL, USA
- 2015** 'Unconscious Paintings', Ruth Bachofner Gallery, Los Angeles, CA, USA
- 2014** 'The Invisible Visible', Karin Weber Gallery, Hong Kong
- 2014** Dolby Chatwick Gallery, San Francisco, USA
- 2014** 'Water Has No Figuration', Ruth Bachofner Gallery, Los Angeles, USA
- 2014** 'Minimal Paintings', Grossetti Arte Contemporanea, Milan, Italy
- 2014** 'Drawings', Galería Álvaro Alcázar, Madrid, Spain
- 2014** 'Reduced', 212 Gallery, Aspen, CO, USA

SELECTED COLLECTIONS

Metropolitan Museum, New York; Art Institute, Chicago; Daum Museum of Contemporary Art, Sedalia, MO; Kunsthalle Bielefeld, Bielefeld, Germany; Siegerlandmuseum, Siegen, Germany; Morat Stiftung, Freiburg, Germany; Haus der Kunst, Munich, Germany; Museo de Arte y Diseño Contemporáneo, San Jose, Costa Rica; Margulies Collection, Miami; Ronald Lauder, New York; Nixdorf Collection, Paderborn / Miami; Sammlung Deutsche Bank, Essen and Frankfurt, Germany; UBS, Cologne, Germany; Nordstern Insurance, New York / Cologne; Dresdner Bank, Bielefeld, Germany; Bayerische Hypotheken Bank, New York; Norddeutsche Landesbank, Hannover, Germany; Microsoft, Chicago; Microsoft, San Francisco; Lombart Instruments, Norfolk, VA; Euro-Wirtschafts-Konzepte AG, Koblenz, Germany; Sagamore Hotel, Miami Beach, FL; Ritz Carlton Hotel, Miami Beach, FL; Red Rock Hotel, Las Vegas, NV; Ritz Carlton, Naples, FL; Bellagio Hotel, Las Vegas, NV; Wynn Hotel, Las Vegas, NV; Ursula & Stephen Gebert, Santa Fe, Scottsdale, AZ; Wrigley Collection, Chicago; Thilmann Collection, Essen, Germany; Peter Thiel, San Francisco; David Justice, Atlanta; Udo Lindenberg, Hamburg, Germany; Bruce Springsteen, Los Angeles; Sylvester Stallone, Los Angeles; Halle Berry, Los Angeles; Dennis & Kimberly Quaid, Los Angeles; Elton John, Atlanta, London; Axl Rose, Los Angeles; George Lindemann, Miami; Monique Lhuillier, Los Angeles; Kelsey Grammer, Hawaii.

Please visit karinwebergallery.com for complete details

UDO NÖGER

藝術家簡介

出生於1961, 德國恩格
現居德國及美國

當代藝術家 Udo Nöger 以多層次的顏料塗繪在畫布上，形成一個個簡單而不規則的形狀，從而捕捉和反射光散落畫布的瞬間。這些形狀強調光和影，同時增加畫面的流動性和動感。在 Udo Nöger 的筆下，不論是外在形式上，還是內在精神上，我們都可以看見光最真實的一面。

1993 獲得Nixdorf 的資助，紐約

1990-1992 獲得Nixdorf 的資助，科羅拉多州丹佛市

1984-1990 於帕德博恩，柏林和西班牙設立工作室

1980-1983 修讀比勒費爾德高等專科學校

個展（摘錄）

- 2015** 「光的重量」，德國德累斯頓美術館
- 2015** 「Innen」，德國柏林舒爾茨當代美術館
- 2015** 「2010-2015的繪畫」，西班牙馬德里 Álvaro Alcázar 畫廊
- 2015** 「Geistlos」，美國佛羅里達州邁阿密 Diana Lowenstein Fine Arts 畫廊
- 2015** 「無意識的繪畫paintings」，美國加州洛杉磯 Ruth Bachofner 畫廊
- 2014** 「未見之見」，香港凱倫偉伯畫廊
- 2014** 美國三藩市 Dolby Chatwick 畫廊
- 2014** 「水沒有定形」，美國洛杉磯 Ruth Bachofner 畫廊\
- 2014** 「簡約的繪畫」，意大利米蘭 Grossetti Arte Contemporanea 畫廊
- 2014** 「素描」，西班牙馬德里 Galería Álvaro Alcázar 畫廊
- 2014** 「減少」，阿斯達科羅拉多州 212 畫廊

收藏

大都會藝術博物館；芝加哥藝術學院；錫代利亞市多姆當代藝術博物館；德國比勒費爾德藝術館；德國 Siegerlandmuseum 藝術館；德國 Morat 基金會；德國慕尼黑 Haus der Kunst；哥斯達黎加聖何塞當代藝術博物館；美國邁阿密 Margulies 收藏；Ronald Lauder；Nixdorf 收藏；Sammlung Deutsche Bank；德國 Essen and Frankfurt；德國科隆瑞銀集團；Nordstern 保險公司；Dresdner 銀行；Bayrische Hypotheken Bank；Norddeutsche Landesbank 銀行；微軟股份有限公司；Lombart Instrument 公司；Euro-Wirtschafts-Konzepte AG 公司；Red Rock 酒店；Sagamore 酒店；美國邁阿密及意大利那不勒斯Ritz Carlton 酒店；Bellagio 酒店；永利酒店；烏蘇拉及斯蒂芬·格伯特；Wrigley 收藏；Thilmann 收藏；彼得·泰爾；大衛·賈斯提斯；林悟道；布魯斯·斯普林斯廷；西爾維斯特·史泰龍；哈莉·貝瑞；丹尼斯·奎德及金佰利巴芬頓；艾爾頓·約翰；埃克索爾·羅斯；喬治·林德曼；夢尼可·路易李爾；凱西·葛雷莫

完整藝術家介紹請到karinwebergallery.com



Be Water 6, 2013
Mixed media on canvas
61x69cm
HK\$80,000

如水6, 2013
布面混合媒介
61x69厘米
港幣80,000



Be Water 7, 2013
Mixed media on canvas
61x69cm
HK\$80,000

如水7, 2013
布面混合媒介
61x69厘米
港幣80,000



Wartend, 2013
Mixed media on canvas
101x142cm
HK\$170,000

等, 2013
布面混合媒介
101x142厘米
港幣170,000



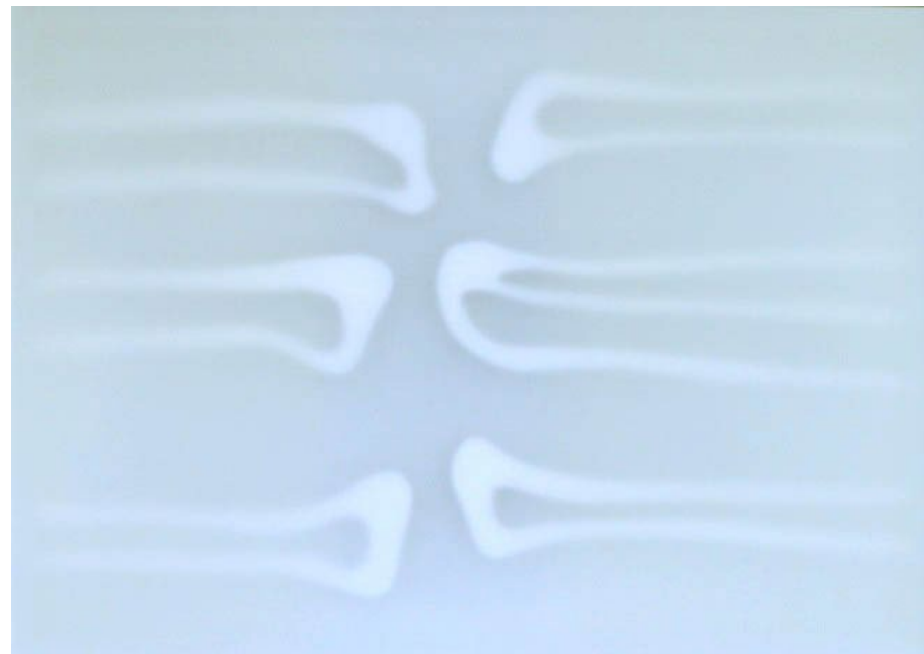
Findend, 2013
Mixed media on canvas
101x142cm
HK\$170,000

發現, 2013
布面混合媒介
101x142厘米
港幣170,000



Same Water 1, 2011
Mixed media on canvas
142x101cm
HK\$170,000

同樣的水1. 2011
布面混合媒介
142x101厘米
港幣170,000



Same Water 4, 2013
Mixed media on canvas
101x142cm
HK\$170,000

同樣的水4. 2013
布面混合媒介
101x142厘米



TINA BUCHHOLTZ

ABOUT THE ARTIST

Born Berlin, Germany
Lives and works in Berlin, Germany

Karin Weber Gallery artist Tina Buchholtz creates abstract artworks in acrylic on canvas using a unique sanding technique that reveals interesting colors, forms and textures.

Tina Buchholtz first mastered graphic design before focusing on her current medium of acrylic and mixed media. Her work is characterized by a time-intensive, almost meditative process which facilitates an inward and outward sense of order. This grounding frees the artist to develop themes that embrace the unpredictability of life, and our collective impulsiveness and spontaneity.

SELECTED EXHIBITIONS

- 2015** 'Concealed Spaces', Karin Weber Gallery, Hong Kong
- 2014** 'A Trove of Small Treasures', Karin Weber Gallery, Hong Kong
- 2014** Art Center, Berlin, Germany
- 2014** 'Millions of Lines', Apollo 9 Gallery, Hamburg, Germany
- 2013** 'From Coast To Coast', Karin Weber Gallery, Hong Kong
- 2013** Albemarle Collective, London, UK
- 2013** UNITY, Berlin-Mitte, Germany
- 2012** 'Light Revealed', Karin Weber Gallery, Hong Kong
- 2012** 'New Works', Art Seefeld Galerie, Zurich, Switzerland
- 2012** 'KunsTraeume', Frankfurt, Germany
- 2012** Albemarle Gallery, London/Mayfair, UK
- 2012** 'Licht und Schaffen', Hennigsdorf/ Berlin, Germany
- 2012** 'ARTSeefeld Review 2012', Galerie Art Seefeld, Zurich, Switzerland
- 2011** 'Untold Stories', Galleria Gallerati, Rome, Italy
- 2011** Galerie Apollo 9, Hamburg, Germany
- 2011** Kunstauktion Auktionshaus Dannenberg, Berlin, Germany
- 2010** 'Between The Lines', Karin Weber Gallery, Hong Kong
- 2010** 'Berliner Luft', Karin Weber Gallery, Hong Kong
- 2010** 'Review', Art Seefeld, Switzerland

SELECTED COLLECTIONS

German Parliament Art Collection; SimbaDicky Group, Dubai; SAP, Walldorf, Germany; Hasso-Plattner- Institute, Potsdam; Hasso- Plattner- Foundation; André Heller Art Collection, Austria; ECOLAB Inc., Zurich, Switzerland; MIC Private Clinic; Bertelsmann AG; Credit Suisse New York; Deutsche Bank; Daimler Chrysler; Ernst & Young; Gegenbauer & Bosse; Telefonica Deutschland; Inline Ltd.; Chamber of Commerce and Industry; Keystyle Berlin

Please visit karinwebergallery.com for complete details

TINA BUCHHOLTZ

藝術家簡介

出生並居於德國柏林。

當代藝術家 Tina Buchholtz 以獨特的手法，利用亞加力顏料在畫布上創作一系列充滿色彩、造形以及質感的抽象作品。

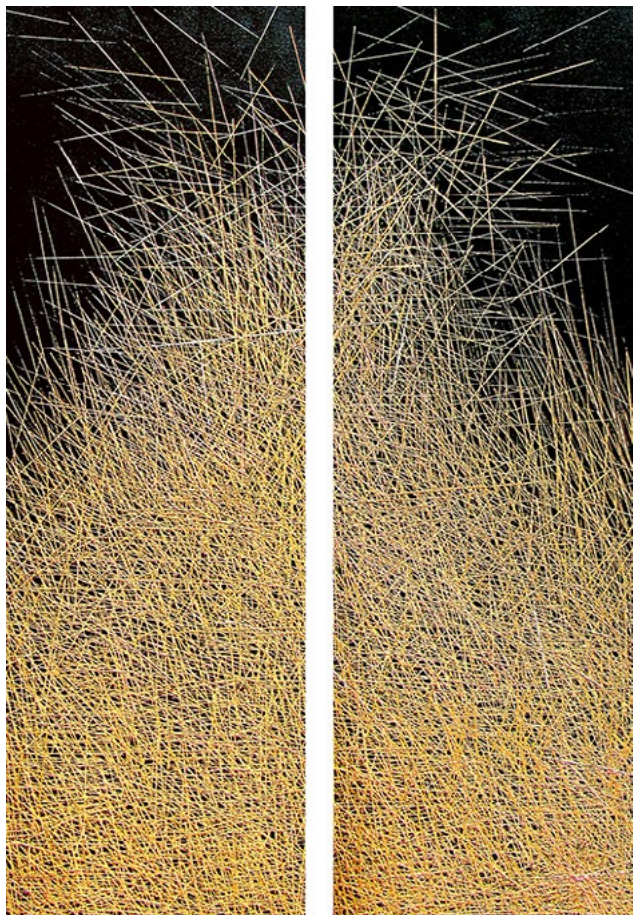
Tina Buchholtz 早期從事平面設計，現在擅於塑膠彩及混合媒體。她的作品大部分是冥想的過程，由外而內促進規律的感受。這個基礎讓藝術家能自由地發展，以人生無常為題，結集衝動及自發性。

個展（摘錄）

- 2015** 「隱蔽空間」，香港凱倫偉伯畫廊
- 2014** 「小寶庫」，香港凱倫偉伯畫廊
- 2014** Art Center，德國柏林
- 2014** 「成千上萬的線」，德國漢堡 apollo 9 畫廊
- 2013** 「此岸彼岸」，香港凱倫偉伯畫廊
- 2013** Albemarle 畫廊，英國倫敦
- 2013** UNITY 藝術展，柏林米特
- 2012** 「透光」，香港凱倫偉伯畫廊
- 2012** 「新作品」，瑞士蘇黎世藝術塞費爾德畫廊
- 2012** 「KunsTraeume」，德國法蘭克福
- 2012** Albemarle 畫廊，英國倫敦
- 2012** 「光與創造」，德國柏林Hennigsdorf 畫廊
- 2012** 「ARTSeefeld 回顧2012」，瑞士蘇黎世Art Seefeld 畫廊
- 2011** 「不為人知的故事」，意大利羅馬Gallerati 畫廊
- 2011** Apollo 9 畫廊，德國漢堡
- 2011** 丹嫩貝格藝術品拍賣行，柏林
- 2010** 「線與線間」，香港凱倫偉伯畫廊
- 2010** 「Berliner Luft」，香港凱倫偉伯畫廊
- 2010** 「回顧」，瑞士蘇黎世 Art Seefeld 畫廊

收藏

德國議會藝術收藏；SimbaDicky 集團，迪拜；SAP, Walldorf, 德國；Hasso-Plattner 研究所，波茨坦 Hasso-Plattner 基金會；André Heller 藝術收藏，奧地利；藝康公司，瑞士蘇黎世；MIC 私人診所；貝塔斯曼集團；瑞士信貸紐約；德意志銀行；Daimler Chrysler；安永會計師事務所；Gegenbauer & Bosse；西班牙電信德國；內聯有限公司；柏林Keystyle工商商會



Affection, 2013
Acrylic, gold pigment on canvas
90x60cm (diptych)
HK\$46,000

情, 2013
布本丙烯及金色顏料
90x60厘米 (雙屏)
港幣46,000



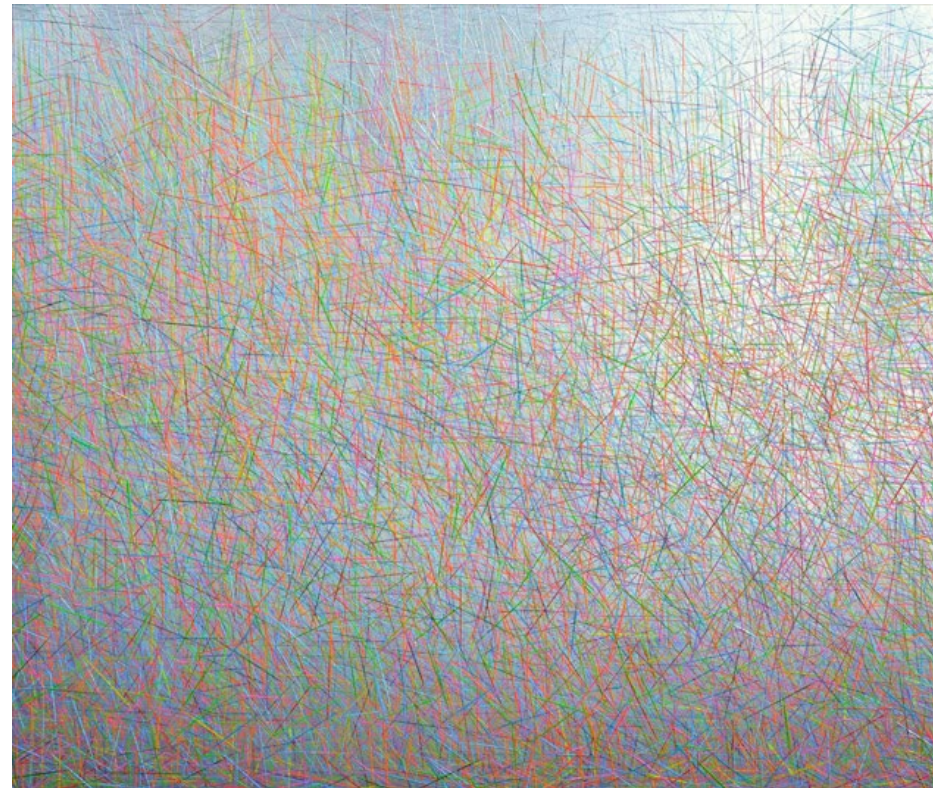
Breeze, 2013
Acrylic, silver pigment on canvas
40x160cm
HK\$62,000

清風, 2013
布本丙烯及銀色顏料
40x160厘米 (雙屏)



Storyteller, 2005
Acrylic on canvas
100x100cm
HK\$55,000

說故事的人, 2005
布本丙烯
100x100厘米
港幣55,000



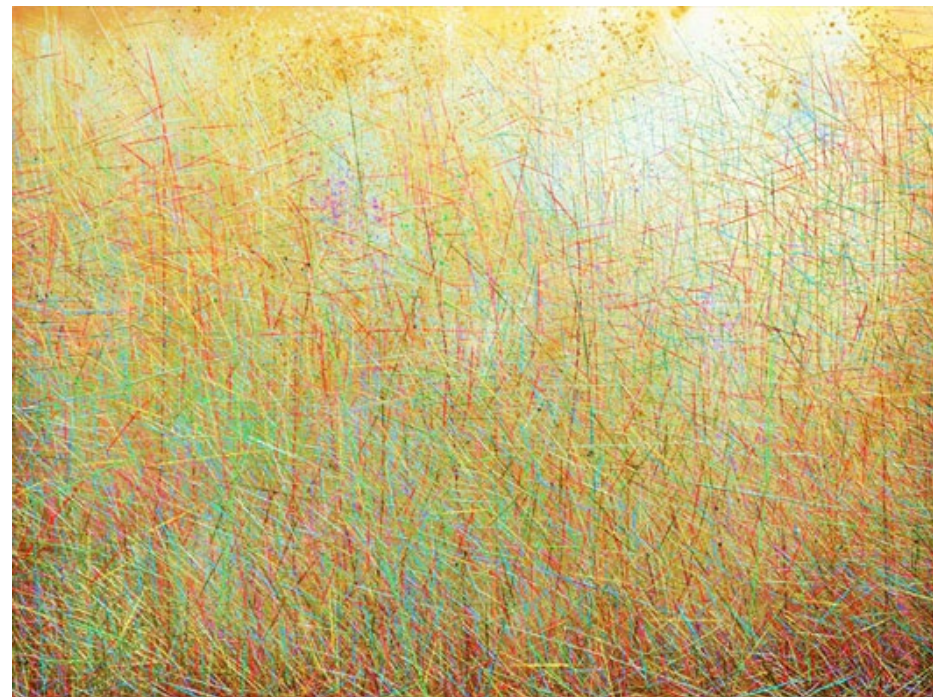
Dancing Queen, 2012
Acrylic, metal fluorescent pigment,
and chrome lacquer on canvas
120x140cm
HK\$75,000

舞后, 2012
布本丙烯、金屬熒光顏料及鍍鉻漆
120x140厘米
港幣75,000



Hamam, 2012
Acrylic, and gold pearlescent
pigment on canvas
80x140cm
HK\$55,000

浴, 2012
布本丙烯及金色顏料
80x140厘米
港幣55,000



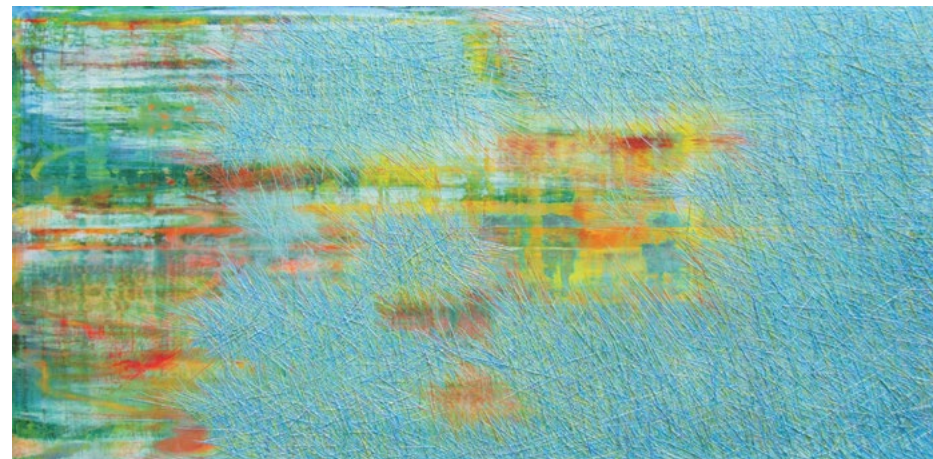
Sulamith, 2012
Acrylic, luminescent, pearlescent,
and metal pigments on canvas
120x160cm
HK\$90,000

Sulamith, 2012
布本丙烯、金屬熒光及珠光顏料
120x160厘米
港幣90,000



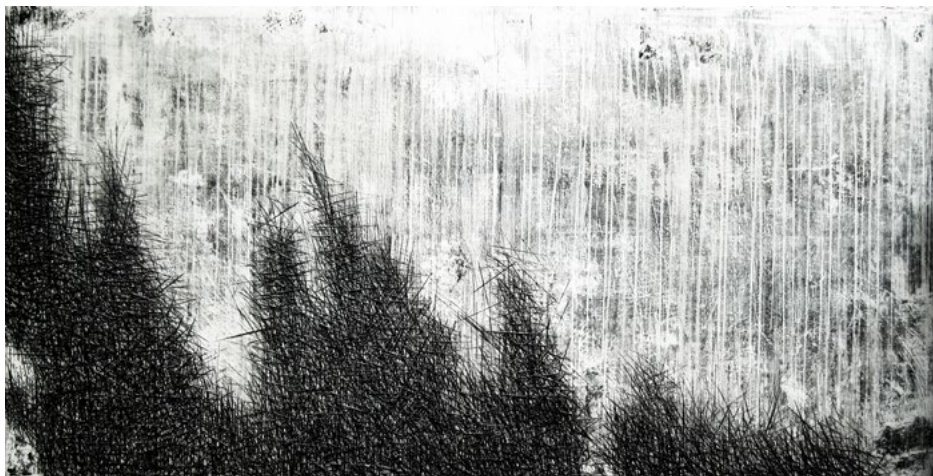
A Silent Place, 2008
Acrylic on canvas
100x100cm
HK\$55,000

寂靜的地方, 2008
布本丙烯
100x100厘米
港幣55,000



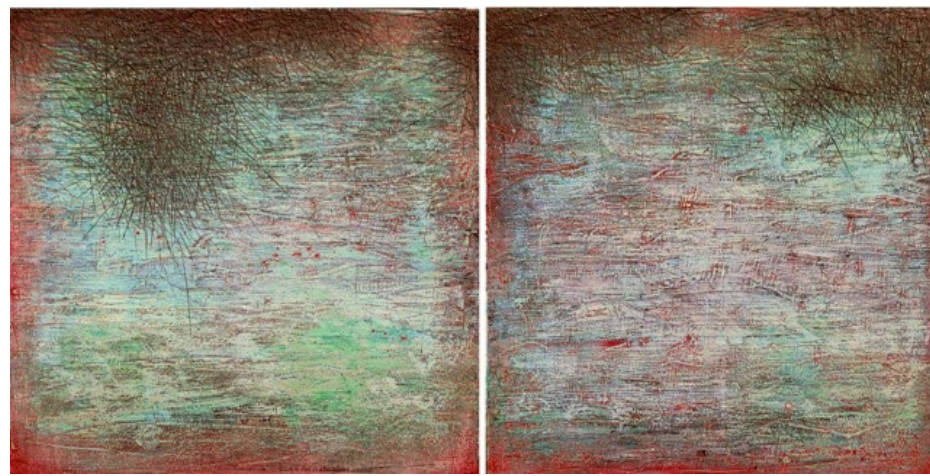
Reserve, 2014
Acrylic and pearlescent
pigment on canvas
90x180cm
HK\$80,000

保護區, 2014
布本丙烯及珠光顏料
90x180厘米
港幣80,000



Winterwoods, 2014
Acrylic and mixed media
on canvas
100x200cm
HK\$96,000

冬天的森林, 2014
布本丙烯及混合媒介
100x200厘米
港幣96,000



RedRiver, 2015
Acrylic on canvas
100x200cm (diptych)
HK\$110,000

紅河, 2015
布本丙烯
100x200厘米 (雙屏)
港幣110,000



The Momentariness of a Beautiful Moment, 2015
Acrylic and gold pigments on canvas
100x100cm
HK\$65,000

絢麗的瞬間, 2015
布本丙烯及金色顏料
100x100厘米
港幣65,000



Dragonfly Wedding, 2015
Acrylic on Canvas
80x130cm
HK\$65,000

蜻蜓的婚禮, 2015
布本丙烯
80x130厘米
港幣65,000



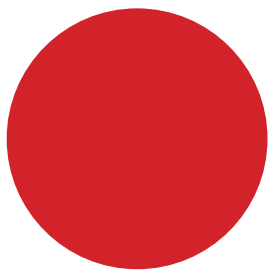
Ancient Garden, 2015
Acrylic and gold pigments on
canvas
100x160cm
HK\$75,000

古代庭院, 2015
布本丙烯及金色顏料
100x160厘米
港幣75,000



Liberation, 2014
Acrylic on canvas
90x130cm
HK\$75,000

解放, 2014
布本丙烯
90x130厘米
港幣75,000



BLOUIN **modern** painters



Established in 1999 by German-born Karin Weber and now in its 17th year, Karin Weber Gallery is one of Hong Kong's oldest contemporary art galleries. Situated on Aberdeen Street, in the heart of SoHo, the gallery presents a year-round program of curated exhibitions, talks, and collector events. In 2015, BLOUIN ARTINFO added Karin Weber Gallery to the list of '500 Best Galleries Worldwide.'

The gallery's unique network of partners based in London, Mumbai and Berlin allows it to source emerging and established contemporary art from around the world. Karin Weber Gallery is equally passionate about presenting works by local artists. The gallery assists artists through exhibitions, art fairs, and residency programs throughout the world. Small in size, yet global in outlook, Karin Weber Gallery is one of Hong Kong's truly international boutique galleries.



karin weber gallery
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