



比例的舉足輕重

SCALE MATTERS

安格拉·格萊札個展

SOLO EXHIBITION BY ANGELA GLAJCAR

5TH MAY - 4TH JUNE 2022

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Cover image

Paperwall 2019-023

paper 350g, torn, screwed, glued, framed
38 x 38 x 18cm, 2019

INTRODUCTION

Karin Weber Gallery is proud to present 'Scale Matters,' the first Hong Kong solo presentation of new and selected works by renowned German sculpture artist Angela Glajcar.

Widely recognised for her 'Terforations' – a fictitious title coined from Latin 'Terra' and 'perforations' to suggest exploration of new territories – Glajcar interacts with thick sheets of paper or glass mesh to create her own breakthrough mindscapes.

With a recent focus on site specific monumental work, the artist returns to her favourite medium of paper to explore a new dimension in her work: scale. Glajcar's latest pieces constitute a mix of larger scale, wall hung pieces, such as *Terforation 2020-001* and *Terforation 2021-001*, to diminutive free-standing works, more suited to a tabletop than a vast museum space, in this show *2020-027* and *2021-061*. Her recent 'Paperwall' series of boxed, wall mounted pieces celebrate alleged waste material from her 'Terforation' works, strips of which are bundled and mounted within their own frames to create tactile, curly, flowing celebrations of paper and its unlimited interpretations, such as *Paperwall 2019-023*.

In all dimensions of her work, Glajcar continues her dialogue with contrasts of light and texture, natural and artificial, public and private, whilst reminding the viewer that power is never a question of size.

Born in Mainz, Germany, in 1970, Angela Glajcar studied at the Academy of Fine Arts in Nuremberg, Germany as a master student of British sculpture artist Tim Scott (b. 1937). Initially engaged with wood and steel, Glajcar embraced paper as her medium of choice, fascinated by its complexities and inherent juxtapositions.

Her work has been exhibited around the world, and most recently been included in 'Lunar Sonata', a group show celebrating paper at the Jeonbuk Museum of Art, South Korea, as well as 'Paper Routes – Women to Watch 2020' at the National Museum of Women in the Arts, Washington, USA. Monumental in-situ installations can be found at the Powerlong Museum, Shanghai, China, Museum Wiesbaden, Germany and the Museion Bolzano, Italy, as well as international private and public collections.

We are delighted to introduce a broader range of Angela Glajcar's work to a Hong Kong and international audience.

Karin Weber Gallery, May 2022

介紹

凱倫偉伯畫廊很榮幸為著名德國雕塑藝術家Angela Glajcar舉辦首個香港個展《比例的舉足輕重》，展出其最新及精選作品。

Glajcar以「Terforations」(貫穿大地)作品系列——這名稱所虛構的英文字結合了拉丁字根「Terra」(大地)及「perforations」(貫穿)，以表達探索新的邊界——獲廣泛認可，她利用厚重的紙張或玻璃纖維布來創造自己的突破性思維空間。

繼近來聚焦於特定場所的紀念性作品後，藝術家回歸到她鍾情的紙張作為創作媒介，發掘其作品的新面向：比例。Glajcar的最新作品由規模龐大的掛牆作如《Terforation 2020-001》和《Terforation 2021-001》，以及比起放在遼闊的博物館空間，更適合放置於桌面的小型獨立作品所組成，如本展覽中的《2020-027》和《2021-061》。她近來的盒裝壁掛作品「紙牆」系列，善用來自「Terforations」系列的所謂剩餘廢棄物料，紙條被捆紮及固定在它們各自的框架內，以創造出形態卷曲、具觸感及流動性的紙張，呈現出無限的解讀可能，如《Paperwall 2019-023》。

Glajcar的作品在各方面，延續她一貫以來藉輕柔與粗糙、自然與人工、公共與私人的對比來進行對話，與此同時，亦提醒觀眾權力從來不是大小的問題。

1970年生於德國美茵茲，Angela Glajcar於德國紐倫堡藝術學院碩士畢業，師從英國雕塑家Tim Scott (生於1937)。雖然Glajcar最初以木和鋼來創作，但最終選擇了紙張作為創作媒介，著迷於其本質上的複雜與多元並置。

她的作品曾於世界各地展出，最近的展覽包括在南韓全北藝術博物館 (Jeonbuk Museum of Art) 以紙張為題的群展「月亮奏鳴曲 - 韓紙作品與當代藝術」，以及美國華盛頓國際女性藝術博物館的「Paper Routes – Women To Watch 2020」(紙的路線 - 女性視覺2020)。在中國上海的寶龍美術館、美國傑克遜維爾當代藝術博物館、德國的威斯巴登博物館、意大利波扎諾的繆斯之殿，德國美因茨藝術與科學中心和奧地利的漢滕施密特家族，都可以找到她那些不朽的現場裝置傑作。

我們很高興向香港和國際觀眾介紹更多 Angela Glajcar 的作品。

凱倫偉伯畫廊, 五月 二零二二



TERFORATIONS – COMPLEX STRUCTURES MADE OF PAPER, SPACE, AND TIME

Excerpts from Essay by Margareta Sandhofer

Angela Glajcar certainly chooses an out-of-the-ordinary material, namely paper, to create her sculptures, some of which have truly monumental proportions. While the use of papier-mâché in sculpting is nothing new, Angela Glajcar's approach is, if not unusual or bizarre, then very particular and striking in terms of its radical purism: She exclusively uses sheets of white paper, out of which she tears parts. Relying only on mechanical fixtures, she then assembles these torn sheets one in front of another to form her sculptures and installations. This extreme minimalism in her working method is not the product of some programmatic concept, as it arose by coincidence, but it is definitely now a unique, characterizing feature of her output.

Space

Angela Glajcar's sculptures and installations derive their corporeal presence from the distance between the sheets of paper: The latter evolve a sculptural dimension from their multifaceted interaction with the emptiness of space that functions here as a corporeal element. Intangible emptiness, the nothingness of the interstice, is framed by the individual sheets of paper, rendered visible, and imbued with spatial presence and power – impacting in a complex manner on surroundings and viewers alike. These expansive installations subordinate and distort space, lead to corrections in proportions, or foster tension within the particular space. That said, even a smaller sculpture on the wall intervenes in the given structure, generating a sense of height and depth in the particular gallery, shifting the architectural relationships.

Light

Light and its colors play an elementary role here. Depending on the lighting conditions, the angle of light can bring the gallery space and above all the work of life. Frontally, light collides with the piece and is reflected, while from the side it gets fragmented between the layers of sheets of paper. Reflection and the creation of shadows instill the almost incorporeal structures with power and plasticity, animating the entire space.

If the lighting varies, then the appearance of each piece changes. Modulations in the natural (or artificial) light allow them to develop


their complex essence, their vibrancy, and their character – properties that may themselves be in a constant process of transformation. The dimension of time is reflected as a pictorial factor in the light and becomes a quintessential property of the work. These sculptures prove to be permanent metamorphoses, full of lyricism and yet ambivalent.

Materiality

Angela Glajcar's pieces possess an enchanting translucence and lightness, something attributable to the use of plain white sheets of paper. With this flat and almost weightless material, she proceeds to unleash astonishingly monumental and sculptural effects. She consciously factors viewers unsettled, ambivalent responses to the work into the piece while also considering their knowledge of the familiar material and the manifold ways in which it is used. Even after they have been assembled, the sheets of paper remain a vibrant material with the sense of waves they evoke. Paper has a good memory, which is why it is important to store it correctly; nevertheless, it has a certain resilience to oscillations in humidity levels. Each type of paper has its own specific properties, paper from a roll behaves differently to paper in loose sheets; each type of paper tears along an edge characteristic for it and depending on the torn opening it hangs and moves differently. If the paper is coated by a layer of black gouache, then it is heavier, stiffer, and languid. It rolls up in a less idiosyncratic manner than does untreated white paper and in this way achieves a striking contrast with a dynamic all of its own.

Approach

Angela Glajcar's method derives from a form of materialism, as it were, as she starts by working with the properties of the material; she processes it so precisely that it assumes the intended shape. In exact preparatory works made on-screen using 3D simulations, she visualizes the look she seeks for the sculpture. The screen is the stage on which she digitally composes the choreography of the arrangement – an activity that she then finally accords to the light which, when encountering the white paper of the object, causes manifold shadows and at times dips it in numerous nuances of color such as essentially to transmute its appearance.



During the actual production phase, Glajcar may deviate from the concluded concept in terms of details; indeed, this may spontaneously occur during the installation process as Angela does not feel that she is snared in a strict duty to follow the original plan. However, by and large she remains faithful to the plot.

The digital act of conceptualization turns contrary in a way to the “primitive” act of tearing. The distanced stance Glajcar takes when planning and creating the piece at the computer, relying on complex programs in the process, flips into its opposite as soon as she gets hands-on and treats into the sheets of paper – or tears them up. A more direct handling of the material is hardly conceivable; the processing here is direct and physical, and at times is an exertion. In the material realization of the piece, her artistic signature is reduced to the concentrated tactile act of tearing in line with the concept. In her considered restraint while working with the paper, Angela Glajcar toys masterfully with the controlled response of the material.

Effect On The Viewer

The purist, minimalist act of tearing gives rise to a complex effect as well as manifold interpretations depending on the context. Angela Glajcar feels the act of tearing gives her great scope and by the same token she leaves room for interpretations that can differ greatly. The finished piece eludes any unequivocal determination, with the individual interpretation often reflecting the respective viewer’s prior experience. The structures harbor a great degree of subjectivity; they encourage the viewer to project an emotional narrative on to them, one that each person perceives differently.

Terforations

In 2006, Angela Glajcar produced her first ‘Terforation,’ and has since then consistently advanced this specific type of sculpture. The overall body of a Terforation resembles a compact block, the volume of which has been dissolved into spatial fragments. The layers of the individual sheets function as a spatial dividers, and into their outer limits Angela Glajcar has torn openings and formed cavities. The composition derives from the constancy of the sequence and arrangement of the sheets and how they are torn. If she gives a ‘Terforation’ a torn outer edge, then the piece seems more open and corresponds more strongly with its surroundings. If she retains the cut outer edges of the sheets, the statement the piece makes changes, and the work no longer seems so introspective. In the interstices between the sheets, space becomes rhythmically divided and sub-divided. Space is then no longer homogenous but experienced in its fragmentation, as a harmonious discontinuity and in this regard heterogenous.

The sculptural oeuvre, the space it occupies, is also visible here in its negative form as the empty spaces. Above all, this negative form reveals the volume that radiates activity. The outer shape references the inner

form, as the torn cavities, defined by the outer limits that frame them, the envelope of the paper, harbor the sculptural potential.

At the digital stage of creation, Angela Glajcar already factors in how the ‘Terforation’ can be viewed from all sides and visualizes the multiple interactions with the surrounding space by using 3D software. Her focus has always been on movement and its overlap with the particular space, evidencing the influence of her early contact with dancers: Angela Glajcar acts as a choreographer, space is her stage, the sculpture the dancer. Her works are fragile and acute; in terms of their constitution, their highlighted rhythm, as sensibility generates a specific space for itself.

Paperwalls

The artist developed her ‘Paperwalls’ series from the material extracted by the tears in the ‘Terforations’. She tears the pieces of paper into strips, bundles them, and mounts them on a background or directly on the wall. The results spill like plants out of a cliff wall. Each structure distinguishes itself as a flow of organic waves, bulging and rolling towards us in cheeky curls.

The arbitrary power of the material’s own properties is astonishing, seemingly defying gravity; the exact reaction of the torn strips of paper is again something the artist’s hand can control to a limited extent only, and the dimensions are not unlimited given that the paper can only roll up to a certain extent. Angela Glajcar explores precisely this reach. The insides torn form the larger pieces in the process of making them now unravel outside in excessive sets of curls, the piece is inside-out as it were. It almost seems to be something created in the rocaille style, romantic with its snuggly waves, almost figurative or representational, coquettish in an extroverted idiom.

Glass Fabric

In paper form, the sculpture possesses a theatrical immanence that through the evident visibility of its innerworldly being represents only itself and therefore offers us the openness to read it differently. This element is formalized and exaggerated in the translucent veils of glass fabric. In the superimposed layers and their transparency, an ambiguity arises, an ambivalence in their substantive thrust. For the distance created through exaggeration, this state of not belonging to the tangible world intimates a sense of communicated loneliness. The moment of being painfully reminded of injured skin of the ‘Terforations’ is transformed in the glass fabric structures into an aura-infused appearance. The veils seem both close and remote, caught between ephemeral presence and dream-like memory, desire or yearning, interwoven to jell in a tender, mythical skein of time and space, a veiled fate, poetry lent objective form by its nostalgic robes.

The fairy-like installations evoke nebulous memories, albeit of something that is intangible, that can at best be intuited. In this regards, Glajcar’s

oeuvre symbolizes the loss of memory.

An unquenchable thirst for memory remains, causing agitation and capturing our gaze. The distance remains present and unsurmountable. The possibility of transcendence seizes an atmospheric space. What has been and the promise of what could be embrace to constitute a strange form of presence. Time assumes a spatial dimension. A discourse between oeuvre and perception ensues, a critical dialog that swings back and forth between the questioning eye of the viewer and the unsatisfactory answer of the subjectifies work; it is a game that cannot engender clarity. A dialectical process unfolds, and it is one that itself constantly changes. Any exhaustive interpretation would mark standstill – and that is not the objective.

About the Author:

Margareta Sandhofer is a curator, author and art critic, based in Vienna, Austria.

About the Translator:

Jeremy Gaines is a translator and writer based in Frankfurt, Germany.



貫穿大地——以紙張、空間和時間創造的複雜結構

Margareta Sandhofer 文章摘錄

Angela Glajcar絕對選擇了一種不同凡響的物料，那就是紙張，來創作她的雕塑，當中有些更擁有極其龐大的比例。雖然以混凝紙 (papier-mâché) 來製造雕塑並非甚麼新鮮事，但 Angela Glajcar的方法，若非異乎尋常或怪誕，那麼從激進的純粹主義 (Purism) 角度而言，是十分獨特且出眾的：她僅僅使用一張張白紙，再經由她手撕開，然後單純依靠機械來將這些被撕碎的紙張重組和固定，一張疊在一張之上，來製作她的雕塑及裝置藝術。她工作方法中極端的極簡主義，並非一些有規劃的概念性產物，而是由巧合引起，但卻毫無疑問是她現在作品獨一無二、最具個性的特徵。

空間

Angela Glajcar的雕塑與裝置藝術從紙張之間的距離獲得實體的存在感：當紙張與空無一物的空間在多方面互動時，會衍生出一種雕塑的維度，空間在此起了一如實體物質元素般的作用。難以捉摸的虛無、空無一物的縫隙，被一張張獨特的紙張框起來，變成可以被看見，並使之充滿空間的存在感與權力——以複雜的方式衝擊着四周的環境和觀眾。這些龐大的裝置藝術操弄並扭曲了空間，以至於改寫了比例，又或在特定的空間內施加張力。即是說，儘管僅僅是牆上的一件小型雕塑，也可介入既定的架構，在畫廊中產生與別不同的高度與深度感，改變了結構的關係。

光線

光線及其顏色在作品中擔當着基礎角色。取決於照明條件，光線的角度能為畫廊空間和最重要的作品自身帶來生命。首先，光線與該作品及其反射影像產生碰撞，與此同時，從側面看，一層層的紙張變得碎片化，反射及創造出來的影子使幾乎無形的結構逐漸滲滿力量及可塑性，讓整個空間充滿生命力。

如果燈光改變，那麼每一件作品的外觀也隨之變化。調整自然 (或人工) 的光線，容許作品發揮其複雜的本質、蓬勃的生機，和獨特的個性——本身可能處於不斷更替變化過程中的屬性。而時間的維度也在光線所形成的畫面中被反映，成為作品最本質性的屬性。這些雕塑已被證明是處於永恆的脫變中，充滿了抒情性而又矛盾含糊。

物料

Angela Glajcar的作品擁有半透明與輕盈明亮的迷人特質，此乃歸因於使用純白的紙張。這種平直而又幾乎沒有重量的物料，令她的作品爆發出震懾人心的不朽雕塑效果。她有意識地將觀眾對作品的不安、矛盾反應融入到作品中裏去，與此同時，她亦考慮到觀眾對熟悉的物料之理解及其使用方式的多樣性。就算這些紙張已被聚合組裝，但其激發的波浪感使這些紙張能繼續成為一種充滿生機的物料。紙張有良好的記憶，這是為何正確地儲存它是如此重

要；儘管如此，它對於濕度的起伏擁有一定的適應能力。每一種類型的紙張都有其獨特性，一卷紙與鬆散的紙張有不同的表現；每一種紙沿着其特有的邊緣撕裂，而基於其撕裂的開口，它懸掛和移動的方式也各異。如果紙張被塗上一層黑色的水粉顏料，它就會變得較重、較僵硬，及慢悠悠。比起那些沒處理過的白紙，它捲起來時會較欠獨特的形態，藉此可達到與紙張本身動態的鮮明對比。

方法

Angela Glajcar的方法源於一種唯物主義，一如她從研究物料的屬性開始；她如此精準地處理這些材料，使之呈現出預期的形狀。藉着3D模擬技術在螢幕上進行精準的籌備工作，她將意欲尋求的雕塑形態變得可視化。螢幕就是舞台，她在上面以數碼創作紙張排列出來的舞蹈——這行動可以讓她最終根據光線遇到白紙這物體時所帶來的多樣化陰影，以至有時還會蘸上許多微細卻足以在本質上徹底改變其外觀的色彩來進行編排。

在實際生產階段，Glajcar或會在細節上偏離原定概念；實際上，這或會隨着裝置的過程，因應Angela不感到她有嚴格責任去遵從最初的計劃而自然發生。但總括而言，她仍會忠於設計方案。

數碼化地醞釀概念的行為，某程度上與手撕這「原始」行為相反。Glajcar採納了有距離的創作態度，當她在電腦設計與創造作品時，過程中會依賴複雜的程式，但當她把一張張紙拿上手並進行處理——甚或撕裂它們時，就立即彈跳至相反方向。很難想像比這方法更直接地處理材料；這個過程是直接和物理性的，有時更是用盡全力。在作品成為真實物件的過程中，她的簽名式藝術創作，被簡單約化成依循概念專注地進行撕裂這觸覺行為。在處理紙張時，Angela Glajcar既顧及當中的限制，亦巧妙地玩弄這些物料受到控制下的反應。

對觀眾的影響

撕紙這純粹主義者、極簡主義者的行為，視乎環境脈絡，可產生複雜的效果以及千差萬別的解讀。Angela Glajcar感到撕紙這行為給予了她遼闊的領域，同樣，亦留下了差異巨大的解讀空間。完成的作品巧妙地避開了任何毫不含糊的判定，而個別的解讀通常反映觀眾各自過去的經驗。這結構庇護了很大程度的主觀性；鼓勵觀眾對它們投射感性的、每個人皆不一樣的敘述。

貫穿大地 (Terforations)

於2006年，Angela Glajcar創作了她首個「貫穿大地」系列的作品，從那時開始，她不斷地改進這特定的雕塑類型。「貫穿大地」作品的整體形態類似緊緻區組 (compact block)



，其體積已被分解為空間中的碎片。各層的每一片紙張起到分割空間的作用，及至紙張的邊緣被Angela Glajcar撕開並形成空洞。作品的構成源於紙張順序和排列的恆定性，以及它們被撕裂的方式。如果她給「貫穿大地」一個撕裂的外圍，那麼這作品似乎更開放，並與周遭環境有更強烈的對應。如果她保留了紙張原本被切出來的邊緣，這作品所述說的宗旨便會改變，作品亦不會再看來如此內省。在紙張之間的縫隙，空間變得有節奏地被劃分和細分。空間從此不再是同質的，而是在其碎片中體驗了一種和諧的不連貫，並因此是異質的。

這傑出的雕塑，在其所佔據的空間中，同樣可以藉它的空白空間這負形式（negative form）被看見。最重要的是，這種負形式揭示了作品向四周迸發的體量。作品的外部形狀引用了內部形態，因為被撕裂的洞孔，由其框列的外圍所定義，那紙張的外殼包裹着雕塑的潛力。在創作的數碼階段，藉着3D軟件，Angela Glajcar已考慮了「貫穿大地」在所有面向如何被觀看的因素，和視像化了作品與周遭空間的多重互動。她的焦點經常落在動態及其與特定空間的重疊部分，證明受到她早年與舞者接觸的影響：Angela Glajcar正扮演一位編舞者，空間就是她的舞台，雕塑就是舞者。她的作品脆弱而尖銳；就作品的構造而言，其引人注目韻律，因為感性而為自身創造了一個特定的空間。

紙牆

藝術家從「貫穿大地」撕下來的物料中挑選部分，發展出她的「紙牆」系列。她將這一片片紙張再撕成紙條，將之綑綁，並固定在一個背景或直接安裝在牆上。結果像懸崖峭壁上散射出來的植物。每一結構以一種有機的波浪流動區分自己，放肆的曲線向我們隆起並洶湧而來。

物料自身隨心所欲的力量令人驚歎，恍如違抗引力；再次那些被撕裂的紙條在藝術家手上，其確切的反應只能受到有限度的控制，鑑於紙張只能某程度上捲起，其尺寸也不是毫無限制的。Angela Glajcar正正是在探索這個範圍。在製作過程中從大塊紙張撕下來的中間部分，現在以過分的捲曲組合鬆散在外，這作品與之前的比較是裏外逆反。這幾乎看似是用羅卡爾裝飾（Rocaille）風格創作出來的，其纏繞的波浪顯得浪漫，近乎具象又或再現性的，以外向的修辭展現嬌媚。

玻璃纖維布

以紙張的形式，雕塑擁有一種戲劇的內在性，透過其只代表着自身的顯而易見內在世界存在，因而提供了開放性予我們去進行不同的閱讀。這元素在玻璃纖維布的半透明幔帳中被形式化和誇張化。在疊加起來的層次及其半透明中產生了歧義，一種在其本質核心中的模稜兩

可。透過誇張所創造的距離，這種不隸屬於有形世界的狀態，暗示了一種已溝通的孤獨感。痛苦地想起「貫穿大地」那受傷皮膚的時刻，在玻璃纖維布的結構中被轉化成一種注滿靈氣的外觀。那些帳幔看似既封閉又遙遠，介乎於短暫的存在與如夢的記憶、慾望或嚮往之間，交織凝結成一束柔軟、神秘的時空，一種隱蔽的命運，由詩歌通過懷舊之禮服賦予的客觀形式。

這童話般的裝置藝術喚起了模糊的記憶，儘管這些東西是無形的，充其量只能憑直覺去感知。在這點上，Glajcar的傑作象徵了記憶的遺失。留下了對記憶那不能遏止的渴求，引起躁動並吸引我們的眼光。那距離仍然存在又無法逾越。超脫的可能性攔住了整個空間氛圍。曾經發生的與承諾能夠成為的相互擁抱成為一種奇異的存在形式。時間獲得了空間的維度。作品與觀賞之間的論述繼而發生，批判性的對話在觀眾滿有疑問的目光與主觀化作品無法提供令人滿意的答案之間來回擺蕩；這是一場無法達致清晰的遊戲。一個辯證過程展開，而它自身會持續變化。任何徹底全面的解讀都將標誌停滯不前——而且這並不是目標。

關於作者：

Margareta Sandhofer是一名策展人、作家及藝術評論人，以奧地利維也納為基地。

關於譯者（德譯英）：

Jeremy Gaines是一名翻譯人員及作者，以德國法蘭克福為基地。

ARTWORKS
ANGELA GLAJCAR



Paperwall 2019-023
paper 350g, torn, screwed, glued, framed
38 x 38 x 18cm, 2019



Terforation 2021-001
paper 400g (bright white), torn, metal holder
approx. 180 x 170 x 40cm, 2021



Terforation 2021-020
 400g paper, torn, metal and plastic holder
 80 x 109 x 21cm, 2021



Terforation 2021-008
 200g paper, torn, metal and plastic holder
 32 x 23 x 19.5cm, 2021



Terforation 2020-001
 paper 400g, torn, metal and plastic holder
 134 x 217 x 28cm , 2020



Scale Matters 2020-027
 300g paper, torn, glued
 11.5 x 21 x 26cm, 2020



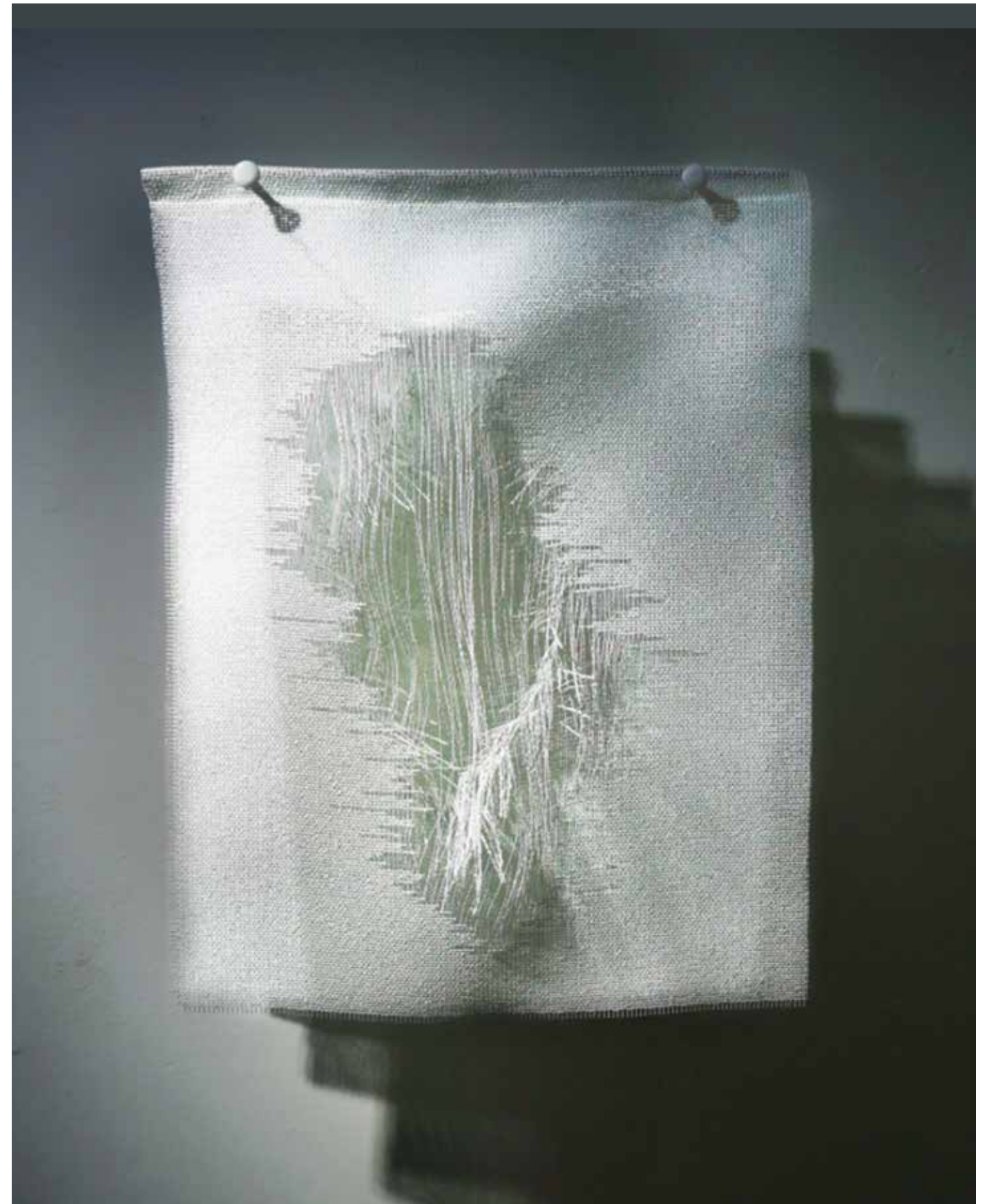
Scale Matters 2021-061
70g paper, torn, glued
9.5 x 20 x 22cm, 2021



Terforation So-mi II
torn paper, 200g, metal and plastic mount
53 x 48 x 23cm, 2011



Corum 2014-078
 glass fibre 170g, metal holder
 70 x 49 x 30.5cm, 2014



Corum 2014-005
 glass fibre 170g, metal
 40 x 30 x 30cm, 2014



Paperwall
torn paper, 400g
29 x 25 x 6cm, 2015



Corum 2014-069
glass fibre 170g, metal holder
140 x 106 x 35cm, 2014

ARTIST

ANGELA GLAJCAR

Born in 1970 in Mainz, Germany
Currently lives and works near Mainz, Germany



Education

2007–2008
Visiting chair (Sculpture), University of Giessen

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

1998
Master in Sculpture, Academy of Visual Arts, Nürnberg, Germany

1996
Bachelor in Sculpture, Academy of Visual Arts, Nürnberg, Germany

Selected Exhibitions

2022
'Scale Matters', Karin Weber Gallery, Hong Kong
'Arte Sobre Papel', Galeria Marita Segovia, Madrid, Spain
'Torn Spaces', Bluerider Art, Shanghai, China
International Paper Biennale, Changchun, China
'Miniartextil', Arte & Arte, Paris, France
'50 Jahre Galerie Loehrl', Mönchengladbach, Germany
'Cut, Torn and Folded', Galerie Martin Kudlek, Köln, Germany
'The Abstract Landscape', Galerie Kellermann, Düsseldorf, Germany

2021
'Papier im Raum – Spatial Paper', Haus des Papiers, Berlin, Germany
'St-art Messe, Strassburg', Stream Art Gallery, Brussels, Belgium
'Art Cologne 2021', Galerie Utermann and Galerie Löhrl, Germany
'Papier Im Raum – Spatial Paper', Haus des Papiers, Berlin, Germany
'Vier Elemente', Galerie Löhrl, Mönchengladbach, Germany
'Lunar Sonata' – Hanji Works and Contemporary Art, Jeonbuk Museum of Art, South Korea
'Angela Glajcar: 'Papier fâché', Stream Art Gallery, Brussels, Belgium
'Paper Positions Berlin', Paper Art Berlin, Galerie Nanna Preußners, Germany
'Scale Matters 2021-006' – Site specific installation, private collection, Vienna, Austria
'The Sensible Practice', Galeria Antonella Cattani Contemporary Art, Bolzano, Italy
'Arte Sobre Papel', Galeria Marita Segovia, Madrid, Spain
'Angela Glajcar: 'Scale Matters' on Artsy, Karin Weber Gallery
'Spacepoetry', Heitsch Gallery, Munich, Germany

2020

'Paper Routes – Women To Watch 2020', NMWA National Museum of Women in the Arts, Washington, USA
'Geheimnis Papier', Museum Schloss Burgau, Düren, Germany
'20 Jahre Stadtkünstler Spaichingen', Spaichingen, Germany
'We Are Talking About The Space Between Us', Galerie Martin Kudlek, Cologne, Germany
'Künstlerinnen In der Bochumer Kunstsammlung', Art Museum Bochum, Germany
'My Silence Is My Self Defense', K.OSS Contemporary Art, Detroit, USA
'Terforation', Bluerider Art, Taipei, Taiwan
'Art Karlsruhe', Galerie Maurer, Heitsch Gallery and Galerie Cattani, Netherlands

2019

'Terforations', Galerie Philippe David, Zürich, Switzerland
'Blanco y Nero', Galeria Marita Segovia, Madrid, Spain
'Snowblind', Galerie Nanna Preußners, Germany
'Highlights', Heitsch Gallery, München, Germany
'Paper Positions Frankfurt', Flare of Frankfurt, Galerie Nanna Preußners and Galerie Maurer, Germany
Positions Berlin Art Fair, Airport Berlin-Tempelhof, Galerie Nanna Preußners, Germany
'One If By Land', Powerlong Museum, Shanghai, China
'Torn Spaces', Galerie Utermann, Dortmund, Germany
'20/20', Karin Weber Gallery 20th anniversary exhibition, Hong Kong
Cheongju Craft Biennale, South Korea
Cologne Fine Art 2019, Galerie Utermann, Köln, Germany
'Prospect', Sharjah Art Museum, Sharjah, United Arab Emirates

Awards

2021
Paper Art Award 2021, Haus des Papiers, Berlin, Germany

2014–2015
Mainzer Stadtdrucker Award

2010
Public Choice Award at the Regionale, Wilhelm-Hack-Museum, Ludwigshafen, Germany

2006
Phönix Art Award

2005
Emy-Roeder-Award

2004
Vordemberge-Gildewart-Award

2002
Zonta Art Award, Mainz

1998
Studio Award, Kunststiftung Erich Hauser

Publications

'Angela Glajcar', Wienand Verlag, Germany, 2013

For a full artist biography, please refer to <https://bit.ly/37iWxsT>



ANGELA GLAJCAR

1970年出生於美因茨
現生活並工作於美因茨附近

學歷

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，德國古森和多特蒙德大學講師

1998

紐倫堡視覺藝術學院（雕塑）博士

1996

紐倫堡視覺藝術學院（雕塑）學士

展覽

2022

- 「比例的舉足輕重」，香港凱倫偉伯畫廊
- 「Arte Sobre Papel」，西班牙馬德里 Galeria Marita Segovia
- 「撕裂空間」，中國上海 Bluerider Art
- 「國際紙纖維藝術雙年展」，中國長春
- 「Miniartextil」，法國巴黎 Arte & Arte
- 「50 Jahre Galerie Loehrl」，德國門興格拉德巴赫
- 「切割、撕裂和折疊」，德國科隆 Galerie Martin Kudlek
- 「The Abstract Landscape」，德國杜塞道夫 Galerie Kellermann

2021

- 「Papier im Raum – Spatial Paper」，德國柏林 Haus des Papiers
- 「St-art Messe. Strassburg」，比利時布魯塞爾Stream Art畫廊
- 「藝術科隆2021」，德國 Galerie Utermann 及 Galerie Löhl
- 「Papier Im Raum – Spatial Paper」，德國柏林 Haus des Papiers
- 「Vier Elemente」，德國門興格拉德巴赫 Galerie Löhl
- 「月亮奏鳴曲 – 韓紙作品與當代藝術」，南韓全北藝術博物館
- 「Angela Glajcar: “Papier fâché”」，比利時布魯塞爾 Stream Art 畫廊
- 「Paper Positions Berlin」，德國漢堡 Nanna Preußners 畫廊及 Paper Art Berlin
- 「明智的做法」，意大利博爾扎諾 Galeria Antonella Cattani Contemporary Art
- 「Arte Sobre Papel」，西班牙馬德里 Galeria Marita Segovia
- 「Angela Glajcar: ‘Scale Matters’ On Artsy」，香港凱倫偉伯畫廊
- 「Spacepoetry」，德國慕尼黑 Heitsch 畫廊

2020

- 「Paper Routes – Women To Watch 2020」，美國華盛頓國際女性藝術博物館
- 「Geheimnis Papier」，德國迪倫伯格城堡美術館
- 「20 Jahre Stadtkünstler Spaichingen」，德國施派興根
- 「我們在談論我們所有人之間的空間」，德國科隆 Galerie Martin Kudlek
- 「Künstlerinnen In Der Bochumer Kunstsammlung」，德國 Kunstmuseum Bochum



- 「沉默是我的自衛」，美國底特律 K.OSS Contemporary Art
- 「Terforation」，台灣台北 Bluerider Art 畫廊
- 「Art Karlsruhe」，德國 Galerie Maurer · 慕尼黑 Heitsch 畫廊及荷蘭 Galerie Cattani

2019

- 「Terforations」，瑞士蘇黎世 Galerie Philippe David
- 「Blanco y Nero」，西班牙馬德里 Galeria Marita Segovia
- 「雪盲」，德國漢堡 Nanna Preußners 畫廊
- 「亮點」，德國慕尼黑 Heitsch 畫廊
- 「Paper Positions Frankfurt」，德國 Flare of Frankfurt · 德國漢堡 Nanna Preußners 畫廊及德國 Galerie Maurer
- Positions 柏林藝術博覽會，柏林-滕珀爾靈夫機場，德國漢堡 Nanna Preußners畫廊
- 「以夢為陸」，中國上海寶龍美術館
- 「Torn Spaces」，德國多特蒙德 Galerie Utermann
- 「20/20」，香港凱倫偉伯畫廊周年紀念展覽
- Cheongju Craft Biennale · 南韓
- 科隆藝術博覽會2019，德國科隆 Utermann 畫廊
- 「展望」，阿拉伯聯合大公國沙迦藝術博物館

獎項

2021

紙本藝術獎 2021，德國柏林 Haus des Papiers

2014-2015

Mainzer Stadtdrucker 藝術獎

2010

區域人民選擇獎獎，哈克博物館，路德進希港

2006

PHOENIX 藝術獎

2005

Emy-Roeder 藝術獎

2004

Vordemberge-Gildewart 藝術獎

2002

Zonta 藝術獎，美因茨

1999-2000

Asterstein 獎學金，萊茵蘭 – 普法爾茨州，德國

1998

工作室獎，藝術基金會埃里希·豪瑟

著作

〈Angela Glajcar〉，Wienand出版社，德國，2013

詳細履歷請覽以下網址。 <https://bit.ly/39u4zjB>



KARIN WEBER GALLERY

Established in 1999 by German-born Karin Weber and now in its 23rd 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.

As unique network of partners based in London and Mumbai allows us to source emerging and established contemporary art from around the world. We are 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.

凱倫偉伯畫廊

凱倫偉伯畫廊在1999 年由德國的 Karin Weber 女士創立，今年踏入第23年，是香港其中一間最具歷史的當代藝術畫廊。畫廊位於蘇豪區鴨巴甸街，我們每年策劃不同的展覽、講座及活動給藏家參與。我們的合夥人於倫敦、孟買和柏林有辦事處，使我們能夠幾乎遍佈世界各地為客戶提供服務並搜尋新晉和有豐富經驗的藝術家。

我們熱愛把香港本地的藝術推介給全球的藏家。我們畫廊代表的藝術家通過藝術博覽會，與其他畫廊的交流，還有駐留計畫發展自己的事業。面積雖不大，但放眼全球，凱倫偉伯畫廊是香港真正國際化的精品畫廊之一。



karin weber gallery
Contemporary Fine Art

G/F, 20 Aberdeen Street, Central, Hong Kong
香港中環鴨巴甸街20號地下
+852 2544 5004

karinwebergallery.com
art@karinwebergallery.com

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karin weber gallery
Contemporary Fine Art