

Musée National Dolomites

Paris FRANCE – Bozen/Bolzano ITALY



Who we are

The Südtiroler Künstlerbund (SKB) is the German name of the South Tyrolean Artists Association. The SKB organizes, develops and continuously realizes exhibitions, events, projects, performances in the region and all over the world.

SKB is based in Bozen/Bozen, the capital of the region known as Südtirol/Alto Adige, or South Tyrol, located in northern Italy on the border with Austria and in the heart of the Alps, in the mountain area called the Dolomites that form part of a UNESCO World Heritage Site.

The exhibition takes its name from the Dolomites massif, the symbol of the Italian region of South Tyrol with its pale limestone mountains. It is a temporary exhibition of seven South Tyrol positions; artists who are deeply rooted in the region in which they grew up and have found their own formal language in the international context. The particular nature of this region becomes apparent in the way of thinking and working that makes the artists unique. The term National, which is crossed out in the title, is the starting point for an identity that intensifies with the artists' development and ultimately manifests itself in internationalism: where questions on the meaning of origin, social identities, language, self-presentations and fictions of the self have all emerged in the international confrontation with art.

MUSÉE NATIONAL DOLOMITES is an exhibition project organized by Lisa Trockner for the SKB. Projectidea Andreas Steiner and Hubert Kostner.

www.kuenstlerbund.org
info@kuenstlerbund.org

What we will do in Paris

Exhibition MUSÉE NATIONAL DOLOMITES
15.-19.10.2018, 10 am – 7 pm

VERNISSAGE during the Gallery Night organized by FIAC
18.10.2018 6-10 pm

Special opening event with South Tyrolean sparkling wine and typical South Tyrolean food specialities.

VIDEO projection on the external wall of the Picasso Museum
15.-19.10.2018 every evening

Where we will be

MUSÉE NATIONAL DOLOMITES
6 rue des Coutures Saint-Gervais 75003 Paris
www.espace-coutures-saint-gervais.com

Who are the artists?

7 artists from South Tyrol

Julia Bornefeld www.juliabornefeld.com

Arnold Mario Dall'O www.arnoldmariodallo.com

Aron Demetz www.arondemetz.it

Hubert Kostner www.hubertkostner.info

Sissa Micheli www.sissamicheli.net

Robert Pan www.robertpan.com

Peter Senoner www.petersenoner.com



Julia Bornefeld was born on 1963 in Kiel (Germany).

1984-1989 studies at the Fachhochschule für Gestaltung Kiel (Germany)

1986-1987 Visiting Student at the Belle Arti di Venezia with Emilio Vedova and at the Akademija Likovna Umjetnost, Ljubljana.

Lives and works in Bruneck (Italy) and Berlin (Germany).

Awards 1990 Joe and Xaver Fuhr Award | 1990 Grant of Land Schleswig-Holstein | 1991Gottfried Brockmann-Award | 2006 Icona, Art Verona | 2017 Premio OTTELLA for GAM

Solo exhibitions since 1989 (selection): 2014 "Vanity and High Fidelity", ZKM_Subraum, Karlsruhe | 2014 "Sublime", Galerie Clemens Thimme, Karlsruhe | 2014 "Sublime", Galerie Marie - José van de Loo Projekte, München | 2014"Sublime", Kunstraum Bernsteiner, Wien | 2015 "Paradigma", Galerie Antonella Cattani Contemporary Art, Bozen | 2015 "Somniflos", Galerie Elisabeth & Klaus Thoman, Innsbruck | 2016 "morphic fields", Galerie Elisabeth und Klaus Thoman, Wien | 2016 "The Solo Project - Basel Contemporary Art Fair", Galleria Antonella Cattani Contemporary Art, Basel | 2016 "Ephemere", Kunsthaus Graz | 2017 "Melas", Augsburger Kunstverein | 017 "Melas", Schloss Moos-Schulthaus, Stiftung Walter Amonn, Eppan | 2017 "Corpo a noleggio", Galerie ARTantide, Verona | 2018 "Grenzgänge" Julia Bornefeld & Michael Fliri, Festung Franzensfeste

Group exhibitions since 1986 (selection): 2017 "Haut und Hülle", Galerie van de Loo Projekte | 2017 "STERNE. Kosmische Kunst von 1900 bis heute", Lentos Kunstmuseum, Linz | 2017 The Game, Kunsthalle West Eurocenter, Lana | 2017 Editions, Galerie Elisabeth & Klaus Thoman, Wien | 2018 "Der Stand der Dinge", Galerie Troadkasten, Kramsach | 2018 Luoghi della mente. 20 anni d'arte contemporanea Galleria d'Arte Moderna Achille Forti, Verona | 2018 "Stereotypen gegen eine musikalische Mono-Kultur", Tiroler Landesmuseum Ferdinandeum, Innsbruck | 2018 "The Game", Palazzo Ducale Massa | 2018 Schilling, Mark, Dollar, Euro und ... Geld in der Kunst, Galerie im Traklhaus, Salzburg

The work of Julia Bornefeld

Julia Bornefeld has always utilised different genres, drawing extensively from photography, painting, installations and performances, all harmoniously linked and intended to achieve an intensification of expression, an emotional climax. A common thread winds around the depths of introspection to form an eclectic weave that portrays the unsettling, non-conformist and multifaceted sensitivity of this artist, who in recent years has amazed us with carousels, cheerful on the outside but disquieting below the surface, prostheses of human body parts given an unnatural, biomorphous identity, photographs that immortalise the phenomenalistic development of alien metamorphoses and orbiting, blurred, accelerated movements. The ideas for her works are also based on an examination of the socio-cultural context in which they will be displayed, involving an attentive, profound sociological study. This is why the interaction with the public represents the climax of her artistic work. (E. Pozzetti)

SOMNIFLOS by Julia Bornefeld



2016, glas, plexiglas and rubber, 200 x 120 x 120 cm

A cosmos of objects, that through their materiality seem of an almost stagy presence, but at the same time rests undefined and unsharp. So the glance from the surface of the casually formed buildings of glass balls seeks the interaction with the viewer, lets the borders to the environment become blurred. Between welling out cording and loose ends of a netting of rubber sleeves lets the objects seem a kind of amorph, as if their forms are only from short durability – in an aggregate state that can change with the next gaze. Thereby they open the viewer wide spaces for associations and create imagines between dream and reality. The black that Bornefeld uses for her works amplifies this field of experience. (Christian Thöner)



Aron Demetz was born in 1972 in Italy.

1986 – 1993 Istituto d’Arte in Selva Val Gardena

1997 - 1998 Akademie der Bildenden Künste in Nürnberg, Germany

2010 - 2013 Professor of sculpture at the Accademia di Belle Arti in Carrara, Italy

He lives and works in Selva Val Gardena, Italy

Solo Exhibitions (selection) 2018 Autarchia MANN - Museo Archeologico Nazionale di Napoli, Italy | 2018 Aron Demetz, College of Social Science, and Koo Chen-Fu Memorial Library, National University of Taiwan | 2017 Opening Contemporary, Galleria Davide Paludato, Torino, Italy | 2017 Memoridermata, Galleria Doris Ghetta, Ortisei, Italy | 2016 L’Eco della Cenere, Vestibulo del Museo de Arte e Historia de Guanajuato, Leon, Mexico | 2016 Museo Rivara, Italy | 2016 Autark, with Robert Pan, Galleria Doris Ghetta, Ortisei, Italy | 2016 Asia Museum of Modern Art, Taichung, Taiwan | 2015 AraCor, L’Eco della Cenere, Terreno Baldio Arte, Mexico City, Mexico | 2015 Memoridermata, Art Center Hugo Voeten, Herentals, Belgium | 2014 I Am, H.Arp Museum, Rolandseck, Germany | 2013 Keimzeit, Barbara Paci Galleria d’Arte, Pietrasanta, Italy | 2012 Aron Demetz: Il Radicante, MACRO Mattatoio Pelanda, Rome, Italy | 2011 La Natura Umana, Galerie Cast Your Art, Vienna, Austria | 2011 Gallery Goethe, Bolzano, Italy | 2011 Solide Fragilità, Villa Bottini, Lucca, Italy | 2010 Hybridität, Galleria Artdepot, Innsbruck, Austria | 2008 Aron Demetz, PAC Milan, Italy

Group Exhibitions (selection) 2018 Choice, Gallery Dukan, Leipzig, Germany | 2017 The Game, SKB, Kunsthalle Eurocenter, Lana, Italy | 2017 Rodin and the Contemporary Figurative Tradition, Frederik Meijer Gardens & Sculpture Park, Grand Rapids, USA | 2017 Bronze, Steel and Stone II, Everard Read Gallery, London, UK | 2017 Anillos Concéntricos, Fabbrica de San Pedro Uruapan e Morella, Michoacán, Terreno Baldio Arte, Mexico | 2017 The Approach, Gazelli Art House, Baku, Azerbaijan | 2017 Legno-Lën-Holz, Galleria Civica, Trento, Italy | 2017 Sculptura, Galleria Doris Ghetta, Ortisei, Italy | 2017 Art & Technology, Moscow, Russia | 2016 Garten/Giardini SKB, Hofburg Brixen, Italy | 2015 42K, Galleria Doris Ghetta, Ortisei, Italy | 2015 Self: Portraits of Artists in their Absence - National Academy Museum, New York City, USA | 2013 The Tainted, Gazelli Art House, London, UK | 2012 1. Biennale Italia-Cina, Reggia di Monza, Italy | 2012 Open Lab, Pietrasanta, Italy | 2012 Lo Strato dell’Arte, Pad. Trentino Alto Adige, 54th Venice Biennale, Italy | 2009 Italian Pavillion, 53rd Venice Biennale, Venice, Italy | 2009 Anima Dell’Acqua, Cá d’Oro, Venice, Italy

The work of Aron Demetz

Aron Demetz works are figurative and naturalistic and almost exclusively with different types of wood. His figures usually are mostly live-size. Demetz gives a first basic form to the big tree trunks with the motor saw – the lower part often serves him as pedestal. Then he works out the figure with the classical instruments. On the naked skin of the sculpture begins the ultimate work: sometimes he covers it with natural resin manually picked up in the woods of his valley, sometimes he carbonizes them with fire, some get partially lacerated with a computer guided molding cutter. A recurrent topic is on „hurt, pain, healing“.

UNTITLED by Aron Demetz



2018, nutwood, 204 x 100 x 72 cm

This work was created for the archaeology museum in Naples, where it was positioned between marble statues of greek and roman history.

the hollow tree stump animated to scoop out the statue's eyes, as they are missing in many of the ancient statues. But in this work they leave an impression of deep and narrative.

the rough surface envelops the figure like a protective second skin.



Arnold Mario Dall'O was born 1960 in Lana (Bz) in Italy.
He studied art at the Accademia di Belle Arti in Venice with Emilio Vedova.
Arnold Mario Dall'O lives and works in Merano (I) and Skibbereen (IRL).

Exhibitions

Since the late 80s numerous solo and group exhibitions in important cultural institutions and museum:
Galleria Goethe, Bolzano (I) | Galerie Albert Baumgarten, Freiburg (D) | Galerie Thaddaeus Ropac, Salzburg (A) | Galleria Paolo Maria Deanesi, Rovereto (I) | Galleria Lipanjepuntin, Trieste (I) | Galleria Sergio Tossi, Firenze (I) | Galerie Epikur, Wuppertal (D) | Galerie Museum, Bozen (I) | Museion, Museo di Arte Moderna e Contemporanea, Bolzano (I) | Mart, Museo d'Arte Moderna e Contemporanea, Rovereto (I) | MAG, Museo Alto Garda, Riva (I) | MAC, Museo di Arte Contemporanea, Lissone (I) | Galleria di Arte Contemporanea, Roma (I) | Biennale di Venezia, Padiglione Italia | Palazzo Trentini, Trento (I) | Manifesta 7, Parallelevent, Rovereto (I) | Museumsquartier, Vienna (A) | Merano Arte/Kunst Meran (I) | Österreichische Galerie im Belvedere, Wien (A) | Galleria Civica di Arte Contemporanea, Trento (I)

The work of Arnold Mario Dall'O

Arnold Mario Dall'O's idea of combining different categories of forms, from decorative patterns to pictures of the morgue, from symbols representing animals to starry landscapes, indicates that it is only the artist's selection which matters. The cloud conceals, blurs the contours, but never fails to retain information, traces of a synchrony which disappears from the screens only to find a permanent home within the confines of the realm of art. Finally, the different perceptions, the decisions to work on what had been witnessed and to interpret it in through new manifestation, inevitably lead to autobiography. It may well refer back to the idea of working with the mirror, of using the mirror image as a reflection – of the world – in both the literal and metaphorical sense. But whilst Lüthi takes the body and the face of the artist to express this role and function, Dall'O uses the screen to mirror a reality, moving everything into the foreground, allowing him to demonstrate a multiplicity of aspects to a never-ending series of visual events. What is important however is that the only arbiter of what is to be transferred from this mirror to the Cloud, of what is to be stored, is the artist himself, and no one else. The time needed to fashion each painting, the long preparation, ensure that the picture can be created anew and imbue it with a new and different worth which had previously been absent, because, originally, it existed outside the aesthetic sphere. Time is therefore a function of memory, just as painting is a spiritual process for snatching death from the rapidity of oblivion and the indifference of statistics.

UNTITLED (Luster glass) by Arnold Mario Dall'O



2017, oil on board, 161 x 132,5 cm

First and foremost Arnold Mario Dall'O devotes time to the production of pictures which are culled from the net, because painting is a ponderous process, the digital photographs re-emerge with the painstaking absence of speed of a picture painted dot by dot, but unity is restored when viewed by the retina. At other times he will take a blow-up and makes us see reality through the Wolke or cloud or nuage of painting.



Hubert Kostner was born in 1971 at Brixen/Bressanone, Italy.
He graduated at the Academy of Fine Arts in Munich.
Lived in Munich, Madrid and Beijing. He lives in Kastelruth/Castelrotto, Italy

Selected solo exhibitions (selection): 2017 Schneewalzer, RLB Atelier, Lienz, [catalogue], A | 2017 Pinboy, Stadtgalerie Brixen/Galleria Civica Bressanone, I | 2015 CUTS, Nuova Galleria Morone, Milano, [catalogue], I | 2015 Konzeptmontage, Museion Bozen/Bolzano, [catalogue], I | 2014 CUT, Galleria Goethe Galerie, Bolzano, I | 2014 CLAC (with H elen  Picard), GEF ANGNISleCARCERI, Kaltern, I | 2012 Agner, Ex Fabbrica Visibilia, Taibon Agordino, I | 2011 Pronto (with Manuela Kerer), Kapsula, Ljubljana, SI | 2010 Saturday Night Fever, MAM roomnumberOne & MAM window, Mario Mauroner Contemporary Art Vienna, A | 2010 Hochsaison, MAM Mario Mauroner Contemporary Art Salzburg, A | 2009 Greenhouse, Atelierhaus Museion Bolzano, [catalogue], I | 2008 Lost & Found, Galerie Goethe2, Bolzano, [catalogue], I | 2008 Sudator, Bahnhof Bozen, Stazione FS di Bolzano, [catalogue], I | 2008 Msuite, Gallery Prisma, Bolzano, [catalogue], I | 2007 Summit Book on Eurac Tower, Museion & Eurac, Bolzano, [catalogue], I | 2007 ∞, transart 07 (with Andreas Zingerle), Klausen, I | 2007 Passo Sella, Mam Mario Mauroner Contemporary Art Vienna and Salzburg, A

Selected group exhibitions (selection): Biennale di Venezia, Padiglione Italia | Trentino Alto Adige-S udtirol | Museion Bozen | Mart Rovereto | Museum Kitzb uhel | RLB Innsbruck | Residenzgalerie Salzburg | Galleria Civica Trento | K nstlerhaus & Naschmarkt Wien | Museum Liaunig | Ursula Blickle Stiftung | Kunsthaus Meran | Stadtmuseum Klausen | Holbeinhaus Augsburg | Stadtgalerie Kiel | Galerie der K nstler M nchen | K nstlerhaus Klagenfurt | Stadtgalerie Brixen | Luciano Fasciati Galerie Chur | Galleria Doris Ghetta | III Biennale Gherdeina | Alessandro Casciaro Art Gallery | Hospiz Galerie Bregenz | Galleria Forni Bologna | Schusev State Museum of Architecture Moscow Oris | House of Architecture Zagreb

Awards

2010 IV. Premio Agenore Fabbri 2009, I, D | 2007 I. Kunstpreis f ur Bildhauerei Richard Agreiter (ex aequo mit Gehard Demetz), I | 2007 Premio PagineBianche d'Autore

The work of Hubert Kostner

Displacement, processes of development and transformation play the central role in the artistic work of Hubert Kostner. Materials and Objects from his proximate surrounding field become distanced from their conventional context and become throughout this newly readable.

His sharp witted and individual perception confronts the ordinary with the weapons of a sober subtlety. Kostner's works are not to be intended as accusations but range in the in a field of not necessarily conciliatory irony. In his works it is from basic interest to unmask original meanings and actual reality behind an idealistic world view and do adjust our vision of the world

STALAKTITEN by Hubert Kostner



2015-2018, 3 peaces, natural wood, bated, glazed and composed, steel cable, carabiner, 350 x 70 x 70 cm, 250 x 40 x 40 cm, 180 x 60 x 40 cm

The basic raw material of "Stalaktiten" are woodcarvings whose manufacturing has a long tradition in the valleys of the Dolomites and who since the 50ies especially in the ladinisch speaking valley of Gröden have also become industrially produced. These souvenirs made for tourists and locals got divided by cutting by Hubert Kostner. This cuts were necessary, they became sculptural operations – taking the typical method of cutting for bringing it at absurdum – for to get in this way a new aesthetic of fragmentation which dissolves completely the profane and religious figures and reliefs and arranges them newly. So now the sculptures seem to hang from the roof, dissolved and displaced out of its context, sorted and solved from the original content and sense. They are witnesses of a cutted world and an attempt, to put in order and bring conventionally in file. Through thread, a popular in all cultures of our world visible creative action. With wooden objects out of the Dolomites.



Sissa Micheli was born 1975 born in Brunico (IT). She lives and works in Vienna (AT)
1994-2001 English and French studies, at the University of Vienna(AT)
2000-2002 School of Artistic Photography Vienna (AT)
2002–2007 Academy of Fine Arts Vienna (AT)

Awards and Grants (selection): 2016 HGV Prize Artist of the Year (IT) | 2015 State Grant for Artistic Photography (AT) | 2008 Academy Prize of the Academy of Fine Arts Vienna (AT) | 2008 Prize Fotografia Europea – Reggio Emilia (IT) | 2006-2014 studio scholarship in London, Paris and New York by the Austrian federal government

Works in public collections: Austrian Fed. Ministry for Education, Arts, Culture (AT) | City of Vienna (AT) | Museum of Prints and Drawings Vienna (AT) | Landesgalerie Linz (AT) | Museion Bozen (IT)

Solo exhibitions (selection): 2019 Oberösterreichischer Kunstverein (AT) | 2017 Alessandro Casciaro Art Gallery Bolzano (IT) | 2017 Muratcentoventidue Artecontemporanea Bari (IT) | 2017 Sotheby's Artist Quarterly Vienna and Wittmann Vienna (AT) | 2016 Bildraum 01, Vienna (AT) | 2015 Palais Metternich, Vienna (AT) | 2015 Kunsthalle im Kunsthaus Nexus Saalfelden (AT) | 2014 Austrian Cultural Forum, London (GB) | 2014 Medienfassade Museion, Bozen (IT) | 2014 Künstlerhaus KM–, Graz (AT) | 2014 bäckerstraße 4, Wien (AT) | 2013 EIKON Schaufenster, Vienna (AT) | 2013 Galerie Goethe 2, Bozen (IT) | 2013 Kunst Meran (IT) | 2011 Künstlerhaus, Wien (AT)

Group exhibitions (selection): 2018 Biennale Gherdeina VI, Ortisei (IT) | 2018 Stadtgalerie Brixen (IT) | 2018 bäckerstrasse4, Vienna (IT) | 2018 Landesgalerie Linz (AT) | 2017 Museum of Kymenlaasako Kotka (FIN) | 2018 Kunstverein Kärnten Klagenfurt (AT) | 2016 Kajaani Art Museum, Finland (FIN) | 2016 Hofburg, Brixen (IT) | 2016 Fotogalerie, Vienna (IT) | 2015 Kunsthalle Bratislava (SK) | 2015 Kunst Haus Wien / Vienna Art Week, Vienna (AT) | 2014 Salotto Vienna, MAK, Trieste (IT) | 2014 Galerie Luciano Fasciati, Chur (CH) | 2014 Künstlerhaus Klagenfurt, Klagenfurt (AT) | 2013 Audain Gallery, Vancouver (CA) | 2013 BAWAG PSK Contemporary, Wien (AT) | 2012 Scope Miami International Contemporary Art Show, Miami (US) | 2102 Künstlerhaus, Vienna (AT) | 2011 Cité Internationale des Arts, Paris (FR)

The work of Sissa Micheli

The expressive research of Sissa Micheli's work revolves around the still and moving image, utilising all means of photography, video and installation at the interface of art and architecture. Micheli leads the audience to pause for reflection upon the aesthetic aspects that connect the world of photography with the field of cinema and steps into contemporary thoughts about the systems of cultural communication. The intensive concern with issues of space plays an important role in her analytical art. After a careful observation of this surrounding reality, the artist likes to raise questions about what may seem familiar, drawing on visual-emotional circuits. Her images, which appear appealing and ambiguous, express the desire to raise collective fears and fantasies as well as the desire to stop time. In fact her photographic works situate themselves at the interface between movement and still image, somewhere between present and past, echoing the temporary dimension and the transitory moment. — Lorella Scacco

Art Theft Reversed by Sissa Micheli



2014, HD Video, black and white, sound at the end, 3'26, courtesy: Museion; Galleria Alessandro Casciari and the artist

1956: Andy Warhol, before he became a household name, decided to gift a painting to MoMA in New York. Their answer? Thanks, but no, we haven't got room for it. Even legends have to deal with rejection. Who knows how many knock-backs even the greatest artists, inventors or scientists have to go through before they make it? These things happen, even to the best: the important thing is to keep believing in your talent. This is the idea behind the work conceived by the artist Sissa Micheli (Brunico, 1975) for Museion's media façade. The video starts life as a performance: the artist, in a black bodysuit, sneaks into Museion and sidles up to a display case. It looks like a classic art heist, but instead of taking something away from the museum Sissa Micheli is bringing something in. An art robbery in reverse. And the item in question is a typed letter that tells the story of a historic rejection: when MoMA turned down an artwork from a certain Andy Warhol. Not yet known as the father of Pop Art, the museum replied that there was no room for his work. And asked him to come and take it away. "The message I want to get across is that artists should not let rejections from important institutions get them down, but use them as motivation to work harder to get to the top, as it was for Warhol", explains the artist. The video ends on a disorientating note: the "thief" gets caught red-handed by an invasion of paparazzi who surround her with their cameras like a star. Something has been subverted: is this reverse robbery fact or fiction? — Frida Carazzato



Robert Pan was born in 1969 in Bozen/Bolzano (Italy)

He graduated secondary art school in Valdagno near Vicenza in 1987. He studied at the sculpture department of the Accademia di belle Arti in Urbino and completed with distinction in 1991.

He received several grants and scholarships, which enabled him to work in Paris, London and New York for several years. He lived and worked in London, New York and since 2013 he works in Miami and Taipei. He currently works and lives alternately in Bolzano and Miami.

Exhibitions: Since the beginning of the 90ies participation at numerous solo and group exhibitions in important cultural institutions, collections and museums.

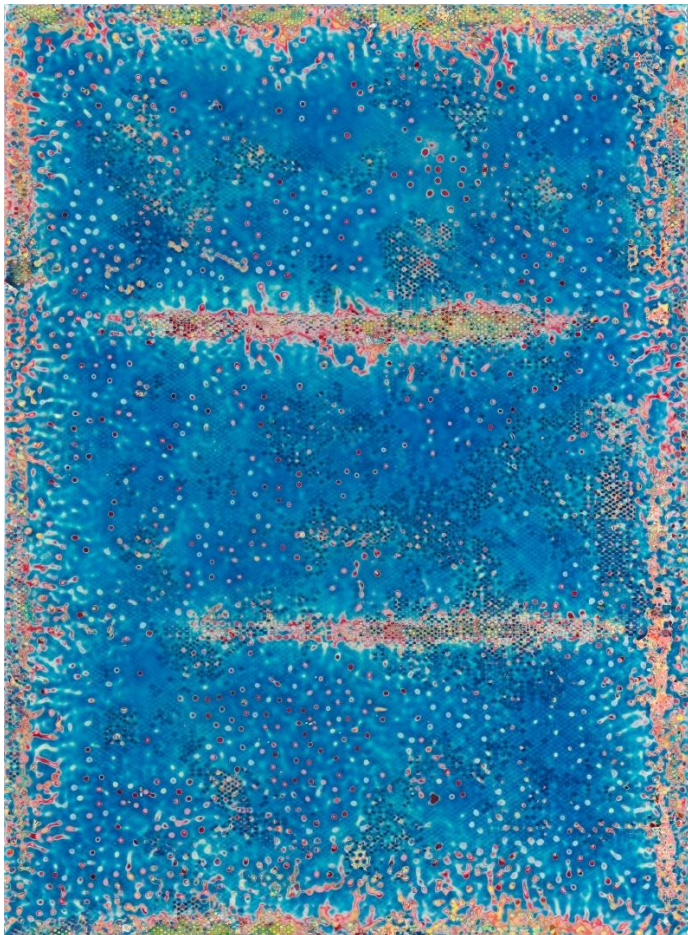
Biennale Italia–Cina, Palazzo reale di Monza , Monza(I) | 54th Biennale di Venezia,Padiglione Italia, Palazzo Trentini, Trento | Musei Civici Follonica, Grosseto (I) | ARCOS, Museo d'Arte Contemporanea del Sannio, Benevento (I) | Musei di Stato, Repubblica di San Marino (SMR) | Diözesanmuseum Hofburg, Brixen (I) | MUSEION, Museo d'Arte Contemporanea, Bolzano (I) | Palazzo Collicola Arti Visive, Spoleto (I) | MAC, Museo d'arte contemporanea Lissone (I) | Centro d'arte contemporanea Cavalese | Museum Obermünster, Regensburg (D) | Künstlerhaus, Wien(A) | Palazzo dei Mercanti, Venezia (I) | Museumsquartier, Wien (A) | Mango Collection,Barcelona (E) | Collection Ernesto Ventós Omedes, Barcelona (E) Fendi Art Collection (I) | Universita Bocconi Milano (I) | Sammlung Collezione Kreuzer | Fondazione Benetton, Treviso (I) | Museo del Sannio, Rocca dei Rettori (I) | Phoenix Art Collection, Falckenberg, Hamburg (D) | Palazzo Ducale, Urbino (I) | Künstlerhaus, Klagenfurt (A) | Musei Civici, Reggio Emilia (I) | Cisco System Art Collection, Milan (I) | Kambly Art Collection, Trubschachen (CH) | Mario Bermel Fine Art, Berlin (D) | Galleria Giovanni Bonelli, Milano (I) | Mark Peet Visser Gallery, Hertogenbosch, (NL) | Galleria Lorenzelli Arte, Milano (I) | Sun Gallery, Taipei (Taiwan) | Rudolph Budja Gallerie, Miami (USA) | Galleria Il Segno, Roma (I) | Galleria Goethe, Bozen (I) | Spirale Arte artecontemporanea, Pietrasanta(I) | Galleria Il Traghetto, Venezia (I) | Marco Rossi Artecontemporanea, Milano,Verona,Pietrasanta (I) | Armory Show New York (USA) Art Cologne (D) Artstage (Singapur) Art Miami (USA) Art Taipei (Taiwan) | Miart, Milano(I) Swab Barcelona (E) Artefiera Bologna (I)

The work of Robert Pan

Robert Pan constructs the paintings. His method of working shows him to be a sculptor of paintings. His creations are supported by a metal grid. He applies numerous layers of resin one by one on top of each other. Colour after colour they cover the surface like veils. He then sands the layered surface open again in various places, which results in a mysterious landscape.

His major pictorial themes are space and material besides depth and transparency; he does not consider the paint he uses to colour the resin to be colour, but material. The reactions of the earthly materials make him aware of the patterns implicit in the universe, the microcosm and the macrocosm. For Robert Pan these patterns are also at work in the artist's artistic process. The work of art is budding in his subconscious, and when it announces itself, it is Pan's duty to give the work shape and space. But Robert Pan believes it is basically the sculpture itself that chooses its own path. The artist is merely its medium.

MA 5,654 SE by Robert Pan



2014-2015, resin on net, 145 x 105,5 cm

Peter Weiermair calls him an alchemist of colour, and Danilo Eccher calls him a poet «of the uncertainty of perception and appearance». His artwork are colourful objects, always results of an experimental production process. Though remaining formally abstract they remind us of macro- and microshapes in nature, celestial landscapes or geologic structures – and leave space for imagination.



Peter Senoner was born 1969 in Bozen/Bolzano (I)
1994 – 2001 Academy of Fine Arts Munich (D), master student diploma
1997 – 2000 New York City (USA)
2002 / 2004 Tokyo (JP)
2006 – 2008 Vienna (A)
2011 – 2012 Berlin (D)
2016 Detroit (USA)

since 2006 Lecturer at Institut für Experimentelle Architektur, University of Innsbruck (A)
since 2018 Lecturer at Faculty of Design and Art, Free University of Bozen/Bolzano (I)
Lives and works in Klausen/Chiusa near Bozen/Bolzano

Institutional Exhibitions (selection)

HAUS DER KUNST, München | KUNSTHALLE, Bremerhaven | LANDESMUSEUM SCHLOSS TIROL, Tirol |
LENTOS KUNSTMUSEUM, Linz | LANDESMUSEUM FERDINANDEUM, Innsbruck | PROJECT SPACE
NATIONALMUSEUM, Berlin | MUSEION, Bozen | KUNSTHALLE WIEN, Wien | ECA, Edinburgh |
BLICKLE-FOUNDATION, Kraichtal | JULIA-STOSCHEK-COLLECTION, Düsseldorf | HARALD-
FALCKENBERG-COLLECTION, Hamburg | STADTGALERIE, Kiel | PALAZZO ZIINO, Palermo | LOGGIA DEL
CAPITANIATO, Vicenza | STIFTUNG KUNSTFONDS, Bonn | BIENNALE DI VENEZIA, Palazzo Trentini,
Trento | FORTEZZA, Festung Franzensfeste | ARTEFORTE, Forte Belvedere Trento | LANDESGALERIE,
Linz | POSTMASTERS, New York City |

The work of Peter Senoner

An alien has landed in the Dolomites. Peter Senoner's sculptures seem just like that: beings from a different galaxy. The artist describes them as "migrants between different worlds and the media". They express man's longing "to transcend boundaries even if there is the danger of merging with animals, plants and minerals." * *Michel Leiris*

Senoner feels close to this poetic and natural mindset when he works on his sculptures. In his studio - in an age of biotechnology and computer aided imaging - he works initially in wood before moving on to other media.

L E M by Peter Senoner



2001-06/17, bronze, cryolithglass, 200 x 50 x 45 cm

In Paris he shows LEM, an androgynous mythical beast with its strangely opalescent kryolithglass eyes.

Senoner often combines his sculptures with other media, particularly animation. "I allow my protagonists to change between aggregate states like an amphibian to metamorphose and double." He sees the sculpture's journey from studio to public space or gallery as "a passage into reality".

The interaction between sculpture and viewer changes depending on the presentation – the work can be the alien object or else the visitor becomes the foreign body in the scenery.

From woodcarvings to aluminium casts and glazed bronze casts – in each stage Senoner's sculptures are stand-alone works.