

CLEMENS TREMMEL | LAND

OPENING | FRIDAY, 8 FEBRUARY 6 – 9 PM

BERLIN | 10785 POTSDAMER STRASSE 81B

EXHIBITION | 8.2. - 13.4. 2019



MEDIA | INFORMATION . DATES . TEXT (P. 2) . CV ARTIST (P. 3/4)

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We cordially invite you to the opening of Clemens Tremmel's solo exhibition »Land«!

Tremmel's large-scale landscapes appear at first as though they easily fit into a historical style of painting that represents place and the longing for perfection. However Tremmel presents a complex romantic order of the world as a kind of universal poetry, which he then proceeds to painstakingly pull apart. In the sawing out, shading or painting over and gradual elimination of pictorial parts, he erases the grandiose panorama and introduces an image of imperfection. The resulting landscapes are only partially revealed through his use of light and expressive, vibrant colors.

The deliberate elimination of a central perspective extends from the history of art to the world. Reflecting both the old and new world, this gesture towards the destruction of holism enables us to review the old masters through a new, dissected condition.

Tremmel does not only claim the pendulum movement of creation and destruction: the counter-movements here are bound together through the interaction between concrete pre-existing nature and abstraction. The process of transgression and re-creation is made possible in the works through that standstill moment just before the break.

The art of Clemens Tremmel follows the trace of the thing to be watched. To that end, he has built traps for the eye into his painting from the outset. Early works have rectangular windows, are covered and nailed shut with metal, scratched and torn out, taken apart and reassembled, even charred. Painting should not be limited to the visible is his imperative. The culture of the momentary, our everyday visual culture, reverberates here; in order to see through to what is in back, resistances have to be overcome; we have to see our part into it. In front of Tremmel's paintings, we become viewers, vaguely sensing a state that is supposed to parallel the artist's creative process.

It is based on an understanding of nature that is not of this time; it is categorically distinct from the concern for the environment of contemporary art. Tremmel translates the forces of nature into the painterly. There they seem familiar because they have an effect inside us as well. He links to the landscape a visual tradition that these days is essentially left to photography, and he knows how to triumphantly juxtapose the rationally restricted oculus of the photographic with the formative principle of painting. In the meanwhile, he has developed painterly modes for it that form an archipelago of the islands that he visits and that have inspired him to do so.

By analogy to the enormous physical processes that he learned from Iceland as his Kythera of the north, Tremmel scratches, wipes, chops, squeegees, scrapes, and paints what cannot be done on any canvas, which accounts for the more rugged supports of artificial wood, metal, acrylic glass. In an almost geological process of application and erosion of paints and emulsions, a pictorial space results in which the landscape condenses and is contoured by cold backlighting. In the most recent works, whirls of pigment shoot into this dense display of nature, through the space onto the surface—a painterly equivalent of the invisible, which Tremmel is no longer concealing. Unlike the Geysir in Iceland, whose roaring, bluish-white, volcanically induced blasts of water force may have prefigured this, his painting gestures persevere in the painterly space and develop material qualities there. They are manifestations of creative ecstasy. This profligate, mysterious elemental force, whose effect occurs, as it were, behind the visible aspect of nature and of art, comes to the fore in these works.

The circle of islands has expanded in the meanwhile; the northern islands have been joined by southern and Far Eastern ones. There is a corresponding shift in coloration, playfully breaking with the canonic dark, cool palette of the northern nature, which points to the sublime. But these works are not about impressions; rather, the distance works like a catalyst for painterly methods that Tremmel seems to be open up from afar for his work in his studio in Leipzig. For after nature challenges the painter to create, now culture in the form of history enters the scene. Here too he sets out from the vedute, the tourist's gaze, only to force to the margin: with ornament, writing, with the symbolic, with pure painting. Tremmel once again exceeds the limits of the image by not recognizing that an image is only supposed to be one image. Whereas the "northern" paintings were still playing with unified pictorial space, in the "eastern" ones it has given way to a pluralism that can only be accessed successively. As a result, a narrative quality weaves its way into the time of observing. However sensational the diversity fanned out before us might seem, the artist holds the elements together aesthetically in a masterly way: usually by means of contour-like lines overwritten on the format like a large signature.

As if the many were not enough, in his recent paintings Tremmel has found his way into the Delian temple of his archipelago, so to speak, and evoked by means of the gleam of brass that now serves as his support an ancient artistic formula of evocation familiar to him from Russian icons. The gold ground, the Byzantine splendor, which makes the background seem motionless, combines with the plasmatic vortex to become the prima materia of painting. The painter is recovering for Western painting something it had long since abandoned. This ancient glow of what is to be seen is rarely visualized so undogmatically, but Clemens Tremmel's art radiates it.

Text: Ulf Jensen

1988 born in Eisenhüttenstadt
2008-2014 studies of fine arts at the Hochschule für Bildende Künste Dresden
2014 diploma in fine arts at the Hochschule für Bildende Künste Dresden
2014-2016 masterstudies under supervision of Prof. Ralf Kerbach

Clemens Tremmel lives and works in Leipzig.

AWARDS AND SCHOLARSHIPS

2014 Hegenbarth Grant
2013 Caspar-David-Friedrich-Award
 Grant from BAT CampusGalerie, Bayreuth

SELECTED SOLO EXHIBITIONS

2019 »Land« R E I T E R | Berlin prospect
2018 »roh« R E I T E R | Leipzig (K)
2017 »Archipel« R E I T E R | Leipzig (K)
2016 »ekstasis« Kunstsammlungen Chemnitz, Museum Gunzenhauser. Chemnitz
2015 »Still Stand« maerzgalerie Berlin
 »Immer aber wird die Landschaft das belebte Geschöpf bestimmen...« City Gallery,
 Kunstverein Wolfsburg
 »Nichts« Galerie Brüderstraße. Görlitz
 »Deus ex machina« widmertheodori, Eschlikon. Switzerland
 »Elementar« with Kai Klahre. maerzgalerie Leipzig
2014 »Ur« Morgen Contemporary. Berlin
2013 »Irreversibel« maerzgalerie Leipzig
 »Caspar-David-Friedrich-Preis 2013 / Clemens Tremmel« C.D.F. Zentrum. Greifswald
 »Between Loss and Refusal« Morgen Contemporary. Berlin
 »Clemens Tremmel« BAT CampusGalerie. Bayreuth (C)
2012 »ID_AL«, quartier-feine Künste. Lübeck
2011 »Der Vater hat's verboten!« Galerie Adam Ziege. Dresden
2009 »Eruption« Galerie art-cooperation. Hamburg
 »Zwischen Welten« Kunst & consense. Frankfurt am Main

SELECTED GROUP SHOWS

2018 »salondergegenwart« Hamburg (K)
 »Win/Win« - the purchases by the Kulturstiftung des Freistaates Sachsen . Halle 14 .
 Baumwollspinnerei Leipzig
2016 »In The Making« R E I T E R Berlin prospect
 »paint euphoria« maerzgalerie Leipzig
2015 »Im Inneren der Stadt/ Call for Posters« Project, Museum Weserburg. Bremen
 »Präpositionen/ Hegenbarth Stipendium 2014« Städtische Galerie. Dresden
 »Abzocken ohne Anzuecken« HFBK Oktogon. Dresden
2014 »Dresdner Wald« Galerie Emila Filly, Usti nad Labem. Czech Republic
 »Masters Revisited« maerzgalerie Leipzig
 »Aus Gutem Grund« widmertheodori, Eschlikon. Switzerland
 »Lottery« Galerie M2A. Dresden
 »geradezu momentan« Oktogon. Dresden
 »Very, very, wär ich eine Taube« Scotty Enterprises. Berlin

- 2013 »Shape the Scape« Widmer+Theodoridis contemporary, Zurich. Switzerland
- »Schools of Art Dresden« Manchester School of Art, Manchester. UK
- »VIELZUVIEL« Galerie Baum auf dem Hügel. Berlin
- »Friendly Takeover« Kunsthaus. Dresden
- 2012 »Zwischenuns« Epicentro artspace. Berlin
- 2011 »Das Beste aus 15 Jahren« Kunst & consense. Frankfurt am Main
- »Hans Peter's Gemischtwaren« Galerie Fischladen. Dresden
- »Das unwahrscheinlich Hässliche« Barcsay Saal, Budapest. Hungary
- 2009 »e.v. Nachwuchspreis« Galerie im Malzhaus. Plauen

(C) catalogue