



HANS SIEVERDING



Untitled 23.8.2016, acrylic on canvas, 180 x 200 cm / 55 x 71 in

Front Cover

Untitled 2.3.2014, acrylic on canvas, 200 x 150 cm / 71 x 59 in



HANS SIEVERDING

NEW PAINTINGS

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"Like a great poet, Nature knows how to produce the greatest effect with the most limited means."
Heinrich Heine

PALIMPSEST: THE OVERLAPPING VISIONS OF HANS SIEVERDING

By Donald Brackett

The accomplished Germany-based painter Hans Sieverding is a senior-career artist whose overall body of work indicates both a purity of intention and a persistence of invention. The continuity in his image making practice is very impressive in that it reveals an ongoing and restless search for new forms of expression which are all embodied within the tightly disciplined aesthetic approach of modernism. He possesses a vitality and energy which younger artists can only dream about as they struggle with their perpetual appetite for newness and novelty and are seduced ever further into the digital domain and its post-sensation agenda.

These vividly alive paintings palpitate: one can almost feel them breathing beneath their swirling liquid surfaces as they flow across the canvas and arrive at their whirlpool-like destinations. Executed in acrylic on canvas, a water-based medium that arose in the 60's and permitted more rapid drying and thus more effective ways of creating transparency and more multi-layered viewing experiences, they simply prompt me to call them palpable. They are definitely immersive and deeply sensorial: we are surrounded and enveloped by their presence and become drawn into their drama, one which often appears to almost memorialize the moment in which they were made.

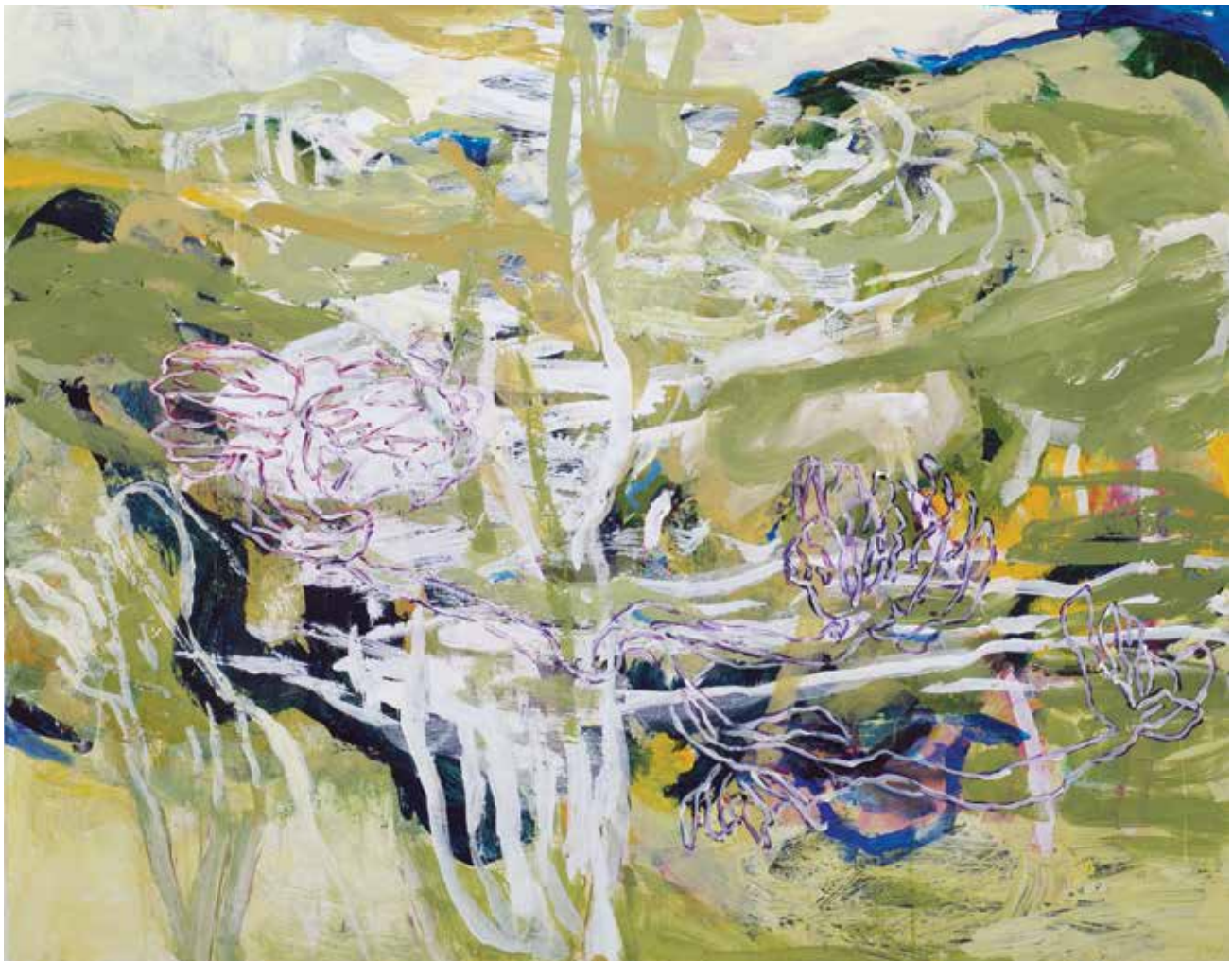
An intense work such as "Untitled, 16.1.2017" for instance (they often have "titles" which consist of the day, month and year they were born) doesn't necessarily present a narrative or any programmatic content and yet its *story* is still utterly captivating. It's the story of the moment it bumped into being: a story whose throbbing centre is everywhere and whose vast circumference is nowhere.



Untitled 16.1.2017, acrylic on canvas, 80 x 100 cm / 32 x 39 in

“Untitled 4.1.2017” is another majestic and gripping moment celebrating a frenzy of forms all jockeying for position in a hierarchy where every square inch is equal to every other one. No centre, no figure, no ground, no edge: each fragmented form is on personal speaking terms with the void from which it emerged. In fact, his splendid works are actually postcards from the void.

The overlapping visions he shares with those fortunate enough to encounter them are all analog in nature, as in *haptic*, a sensational realm emphasizing the hand of the maker, the eye of the viewer, and the mind of the in-between. In the past, this visual poet of fluidity and flux has explored multiple subjects and themes in a lively and comprehensive study of form and function which always arrests the retina and calms the soul in the same image. He has over time produced portraits, still lifes and landscapes, as well as the free form visual content of contemporary abstraction.



Untitled 4.1.2017, acrylic on canvas, 80 x 100 cm / 32 x 39 in

But, like nature, whatever means he chooses to utilize, he consistently manages to create the most powerful effect with an admirable economy. In his latest offerings however, he has also managed to combine and amalgamate *all* the themes and formats into radically elegant pictorial stage sets that feel as intimate as faces, as graceful as a flower, as grand as a wild vista and as arresting as an abstract expressionist dance. Now, with these latest works, perhaps the artist has allowed himself the freedom and ease of expression which hopefully comes to us all after eight decades on earth.

The word *haptic* suggests the quality of touch, of sheer physicality proper, and his images often invite us to caress their sensual surfaces, in fact to even plunge our hands into their illusory but seductive spaces. While mostly abstract, they still occupy a stylistic domain known as the *biomorphic*, in the sense that while their formal structure functions as pure content, they still reference the organic, the living, the biological and often even the botanical.

"Iris 2" and "Iris 3" for example, are clearly floral theatres of growth and outreach and yet they don't depict what an iris structure *looks* like to us but rather how that flower *feels* to us. They're much more like x-rays of the inner life of the plants rather than mere reports on their exteriors, and as such we ourselves are much more drawn in, immersed so to speak, in what a flower might be thinking.



Iris 2, acrylic on canvas, 180 x 90 cm / 71 x 36 in



Iris 3, acrylic on canvas, 150 x 125 cm / 59 x 49 in

Ironically, two other canvases, "Untitled 8.10.2014" and "Untitled 10.7.2016" are just as capable of carrying the charmed still life content of flowers but we're allowed to resist that plot device and just rest on their exquisite surfaces for as long as we choose, which in the case of the verdant emerald kingdom of the former, could be forever. The eye does not want to willingly depart from that incredible green poem. I felt the same symphonic visual experience waiting to be unleashed in the even more recent "Untitled 5.2.2017", with its lush swaying forest of nooks and crannies concealing who knows what dreaming creatures asleep in the wind that seems to sweep across the sloping hills of its slender and shimmering graphic gestures.



Untitled 8.10.2014, acrylic on canvas, 80 x 100 cm / 32 x 39 in



Untitled 10.7.2016, acrylic on canvas, 180 x 140 cm / 71 x 55 in



If I were allowed to bestow titles on them I would call them *palimpsests*, a word deriving from both latin and ancient greek, meaning scraped clean and used once again.

Originally referencing manuscripts where the earlier writing has been effaced to make room for later writing but of which traces remain, in a wider sense it strikes me that natural cycles and seasons, within which some of these biomorphic forms of his could reside, also sweep clean and give birth to new shapes, time and time again. In general it suggests something reused or altered but still bearing visible traces of its earlier form.

Untitled 5.2.2017, acrylic on canvas, 80 x 100 cm / 32 x 39 in

Thus two supremely floral works such as both "Untitled 6.1.2016" and "Untitled 16.6.2016", seemingly still life twins born months apart, look and feel like the natural world but are portrayed in a supernatural pictorial language. They too read like palimpsests of the physical dimension we ourselves occupy, and indeed, aren't we too, living in our bodies, also biological palimpsests until we leave them behind and find new ones?



Untitled 6.1.2016, acrylic on canvas, 180 x 200 cm / 79 x 71 in



My personal favourites in this suite are also a cluster that have somewhat more literal references, but again, only on the surface of their meaning. "Landshaft 1" and "Landshaft 2" are of course landscapes but they are also maps of a metaphysical territory and a terrain you may not have walked across apart from in a *dreamscape*. In each one, a red outline and a white outline both suggest potential figures moving across the ground, however these subtly transparent and tender graphic lines could just as easily be lush and exotic spiritual foliage about to erupt into the realm of our physical life. These splendid landscapes are clearly topographical spaces located in a geographical atlas of the imagination.

Untitled 16.6.2016, acrylic on canvas, 140 x 180 cm / 55 x 71 in



Landschaft 1, acrylic on canvas, 200 x 130 cm / 79 x 51 in



Landschaft 2, acrylic on canvas, 200 x 130 cm / 79 x 51 in

And for me, perhaps the most splendid of them all, an enigmatic piece which offers us some narrative clarity, although it also comes along with an even more equally enhanced mystery. The painting called "Luzin 2" appears to reference the mystical Russian mathematician Nikolai Luzin, best known for elaborating a complex investigation of set theory and the properties of space that are preserved under continuous deformations such as stretching and bending. The perfect description for Sieverding's overall work: we don't have to be mathematicians to appreciate the alluring fact that these images plunge us into a topology of the infinite.

Important topological properties, only obliquely referenced, also include both connectedness and interconnectedness, and one of the best known examples of a topological space (even to untutored lay people like us) is the *mobius* strip, a form with only one surface and one edge, though they bend back upon themselves in an eternal loop. The broken lines in this "Luzin" image are almost a visual morse code transmitting an elusive but elegant message. Indeed, the colourful and languid overlapping visions of Hans Sieverding are precisely these kinds of eternal loops: self-referential and gloriously unique, they invite us to return to their open-ended spaces again and again to refresh ourselves in their soothing mobius breezes.

Vancouver, 2017



Luzin 2, acrylic on canvas, 80 x 100 cm / 32 x 39 in



Untitled 22.5.2016, acrylic on canvas, 180 x 200 cm / 71 x 79 in



Untitled 14.5.2016, acrylic on canvas, 180 x 200 cm / 71 x 79 in



Mein Park 8, acrylic on canvas, 120 x 85 cm / 47 x 34 in

Mein Park 6, acrylic on canvas, 120 x 100 cm / 47 x 39 in





Untitled 1.12.2015
acrylic on canvas, 140 x 180 cm / 55 x 71 in



Untitled 14.10.2016, acrylic on canvas, 130 x 150 cm / 51 x 59 in



Untitled 17.11.2015, acrylic on canvas, 130 x 150 cm / 51 x 59 in



Untitled 12.4.2016, acrylic on canvas, 130 x 150 cm / 51 x 59 in



Untitled 21.4.2013, acrylic on canvas, 130 x 150 cm / 51 x 59 in

HANS SIEVERDING (b.1937)

SOLO EXHIBITIONS

2017	Odon Wagner Contemporary, Toronto, Canada Galerie Veronica Kautsch, Michelstadt, Germany	1997	Galerie Ebert, Darmstadt, Germany Aurobora Press, San Francisco, USA Galerie Weber, Krefeld, Germany
2016	Galerie Waelchli, Aarwangen, Switzerland Galerie Cornelissen, Wiesbaden, Germany		Galerie de Lange, Emmen, Netherlands Athena Art Gallery, Kortrijk, Belgium
2015	Gebert Contemporary, zusammen mit Keiko Sadakane, Santa Fe, USA ART Karlsruhe, Kunstmesse, Galerie Cornelissen Wiesbaden, Karlsruhe, Germany	1996	D'Huisser Gallery, Brüssel, Belgium Galerie Commercio, Zürich, Switzerland Michael Dunev Gallery, San Francisco, USA Städtisches Museum Niederrheinischer Kunstverein, Wesel, Germany
2013	Odon Wagner Contemporary, Toronto, Canada	1995	Galerij Raaijsmakers, Venlo, Netherlands Galerie Wälchli, Aarwangen, Switzerland Galerie de Vreeze, Amsterdam, Netherlands Athena Art Gallery, Kortrijk, Belgium Galerie Thomas Gehrke, Hamburg, Germany Galerie Jesse, Bielefeld, Germany Michael Dunev Gallery, San Francisco, USA
2012	Zellermayer Galerie, Berlin, Germany Galerie Cornelissen, Wiesbaden, Germany		Galerie Schoeneck, Riehen, Switzerland Galerie Reincke, Osnabrück, Germany Galerie La Cité, Luxembourg, Luxembourg Galerie Wild, Frankfurt, Germany Galerie Farel, Aigle, Switzerland
2011	Kunstverein Neckar-Odenwald, Mosbach, Germany Kopfermann-Fuhrmann-Stiftung, Duesseldorf, Museum der Stadt Wesel, Germany Galerie Veronica Kautsch, Michelstadt, Germany Gallerie Toender, Toender, Germany	1994	Galerie Donath, Troisdorf, Germany Galerie Jesse, Bielefeld, Germany Galerie Commercio, Zürich, Switzerland Galerie Moderne, Bad Zwischenahr, Germany Landesmuseum, Oldenburg, Germany Galerie Depelmann, Hannover, Germany Athena Art Gallery, Kortrijk, Belgium
2009	Galerie Wild, Zürich, Switzerland Galerie Epikur, Wuppertal, Germany Galerie Dessers, Leuven, Belgium Zellermayer Galerie, Berlin, Germany Kunsthalle, Schlangenbad, Germany Galerie Veronica Kautsch, Michelstadt, Germany	1993	Galerie Moderne, Bad Zwischenahr, Germany Landesmuseum, Oldenburg, Germany Galerie Depelmann, Hannover, Germany Athena Art Gallery, Kortrijk, Belgium
2008	Kunstverein (Art Association), Tuttingen, Germany Galerie L 6 e.V., Freiburg, Germany Galerie Donath, Troisdorf, Germany Galerie Wälchli, Aarwangen, Switzerland Galerie Molina, Monterrey, Mexico	1992	Galerie Art Actuel, Liège, Belgium Galerie Jesse, Bielefeld, Germany Galerie Wild, Frankfurt, Germany Galerie Wälchli, Aarwangen, Switzerland Athena Art Gallery, Kortrijk, Belgium Galerie de Vreeze, Amsterdam, Netherlands Michael Dunev Gallery, San Francisco, USA Galerie La Cité, Luxembourg, Luxembourg Galerij Raaijsmakers, Venlo, Netherlands Niederrheinischer Kunstverein, Wesel, Germany Galerie de Lange, Emmen, Netherlands Galerie art forum, St. Gallen, Switzerland LINEART Gent, Athena Art Gallery, Belgium
2007	Galerie Rasmus, Odense Tondern, Denmark Zellermayer Galerie, Berlin, Germany Galerie Wild, Frankfurt, Germany	1991	Michael Dunev Gallery, San Francisco, USA Galerie La Cité, Luxembourg, Luxembourg Galerij Raaijsmakers, Venlo, Netherlands Niederrheinischer Kunstverein, Wesel, Germany Galerie de Lange, Emmen, Netherlands Galerie art forum, St. Gallen, Switzerland LINEART Gent, Athena Art Gallery, Belgium Michael Dunev Gallery, San Francisco, USA Galerie Hartl & Klier, Tübingen, Germany Michael Dunev Gallery, San Francisco, USA Galerie Moderne, Bad Zwischenahr, Germany KunstRAI Amsterdam, Galerie de Vreeze, Netherlands Galerie Commercio, Zürich, Switzerland Galerie Donath, Troisdorf, Germany 1989
2006	Kunstverein, Ingolstadt, Germany Zellermayer Galerie, Berlin, Germany Galerie Wild, Frankfurt, Germany		Michael Dunev Gallery, San Francisco, USA Galerie Moderne, Bad Zwischenahr, Germany KunstRAI Amsterdam, Galerie de Vreeze, Netherlands Galerie Commercio, Zürich, Switzerland Galerie Donath, Troisdorf, Germany Galerie Hartl & Klier, Tübingen, Germany Michael Dunev Gallery, San Francisco, USA Galerie Moderne, Bad Zwischenahr, Germany KunstRAI Amsterdam, Galerie de Vreeze, Netherlands Galerie Commercio, Zürich, Switzerland Galerie Donath, Troisdorf, Germany
2005	Museum Baden, Solingen, Germany Galerie Epikur, Wuppertal, Germany Zellermayer Galerie, Berlin, Germany	1990	Athena Art Gallery, Kortrijk, Belgium Galerie de Vreeze, Amsterdam, Netherlands Michael Dunev Gallery, San Francisco, USA Galerie La Cité, Luxembourg, Luxembourg Galerij Raaijsmakers, Venlo, Netherlands Niederrheinischer Kunstverein, Wesel, Germany Galerie de Lange, Emmen, Netherlands Galerie art forum, St. Gallen, Switzerland LINEART Gent, Athena Art Gallery, Belgium Michael Dunev Gallery, San Francisco, USA Galerie Hartl & Klier, Tübingen, Germany Michael Dunev Gallery, San Francisco, USA Galerie Moderne, Bad Zwischenahr, Germany KunstRAI Amsterdam, Galerie de Vreeze, Netherlands Galerie Commercio, Zürich, Switzerland Galerie Donath, Troisdorf, Germany
2004	Kunstverein, Augsburg, Germany Galerie Pfaff & Partner, Schwarzenbruck/ Nürnberg, Germany Zellermayer Galerie, Berlin, Germany Marburger Kunstverein, Marburg, Germany Kunstverein Das Damianstor Bruchsal, Germany Galerie Benoot, Knokke, Belgium	1988	Athena Art Gallery, Kortrijk, Belgium Michael Dunev Gallery, San Francisco, USA Galerie La Cité, Luxembourg, Luxembourg Galerie Art Actuel, Liège, Belgium Michael Dunev Gallery, San Francisco, USA Galerij Raaijsmakers, Venlo, Netherlands KunstRAI, Amsterdam, Galerie de Vreeze, Netherlands Galerie de Lange, Emmen, Netherlands Galerie Moderne, Bad Zwischenahr, Germany Galerie Art Forum, St. Gallen, Switzerland Galerie Farel, Aigle, Switzerland Robert Brown Gallery, Washington, USA ART Basel, Galerie Art Forum und Galerie Scholten, Switzerland
2003	Galerie Reinfeld, Bremen, Germany Kunstverein Hohenlohe, Langenburg, Germany Städtisches Museum und Galerie Kautsch, Michelstadt, Germany Kunstverein Bruchsal, Germany	1987	Galerie Claridge's, Antwerp, Belgium Galerie Hartl & Klier, Tübingen, Germany Galerie de Vreeze, Amsterdam, Netherlands
2002	Kunsthalle, Dominikanerkirche, Osnabrück, Germany Städtische Galerie Peschkenhaus, Moers, Germany Kunstverein Eislingen, Germany Galerie Wild, Frankfurt, Germany Galerie Kohinoor, Karlsruhe, Germany Kunsthalle, Darmstadt, Germany Galerie Donath, Troisdorf, Germany		
2001	Galerie Weber, Krefeld, Germany Saarländisches Künstlerhaus, Saarbrücken, Germany Athena Art Gallery, Kortrijk, Belgium		
2000	Galerie Kohinoor, Karlsruhe, Germany Galerie Epikur, Wuppertal, Germany Kunstverein Erlangen, Erlangen, Germany Michel Dunev, Art Projects, Torroella, Spain		
1999	ART Brussels, Athena Art Gallery, Brussels Galerie Reinfeld, Bremen, Germany Galerie Donath, Troisdorf, Germany Kunstverein Pforzheim, Germany Galerie de Lange, Emmen, Netherlands		
1998	Galerie Bommer, Zürich, Switzerland D'Huisser Gallery, Brüssel, Belgium Städtische Galerie, Lemgo, Germany Galerie Jesse, Bielefeld, Germany Athena Art Gallery, Kortrijk, Belgium		

GROUP EXHIBITIONS

- 2017 Kunsthaus Taunusstein, „Energiefelder“, Taunusstein, Germany
2016 Karlsruhe, Germany, ART Kunstmesse, Galerie Cornelissen, Wiesbaden
Kunsthaus Taunusstein, „Glueckliche Fuegung“, Taunusstein, Germany
2015 Kunstverein Salzdetfurt, „Painted - Gemalt - Peint“, Salzdetfurt, Germany
Galerie Moderne, Bad Zwischenahn, Germany
Darmstaedter Sezession, „Aufbruch“, Darmstadt, Germany
2014 LWL Industriemuseum, „Unterwelten“, Lage / Bielefeld, Germany
Galerie Jesse, Bielefeld, Germany
2012 Karlsruhe, Germany, ART Kunstmesse, Galerie Zeller Mayer, Berlin, Gakerue Epikur, Wuppertal
2011 Frankfurt, Germany Museum Giersch, „Zehn Künstler der Darmstädter Sezession“ Karlsruhe, Germany, ART Kunstmesse, Galerie Zeller Mayer, Berlin, Galerie Wild Frankfurt
Leuven, Belgium, Galerie Dessers
2010 Marburg, Germany, Kunstverein Marburg, „10 Jahre - 10 Künstler“
Karlsruhe, Germany, ART Kunstmesse, Galerie Zeller Mayer Berlin, Galerie Wild, Frankfurt
2009 Zürich, Switzerland, Kunstmesse, Galerie Wild, Zürich und Frankfurt
Darmstadt, Germany, Museum Mathildehöhe, „Kritische Masse“
Karlsruhe, Germany, ART Kunstmesse, Galerie Zeller Mayer, Berlin, Galerie Wild, Frankfurt
2008 Skagen, Denmark, Museum TAVI, „Visionen“
Zürich, Switzerland, Kunstmesse, Galerie Wild, Frankfurt und Zürich
Mexico City, Mexico, Kunstmesse FEMACO, Galerie Emma Molina, Garza Garcia-Monterrey
2007 Darmstadt, Germany Museum Mathildenhöhe, Darmstädter Sezession
Kopenhagen, Denmark, ARTFAIR, Galerie Rasmus, Kopenhagen
2006 Brüssel, Belgium, Kunstmesse, Berlin, Galerie Zeller Mayer, Berlin, Germany
Niederrheinische Kunstverein, Wesel, Germany
2004 Galerie Rasmus, Odense, Denmark
Galerie Epikur, Wuppertal, Germany
2003 Museum Mathildenhöhe, Darmstadt, Germany
Darmstädter Sezession, Germany
Galerie La Cité, Luxemburg, Luxembourg
2002 KunstRAI, Amsterdam, Galerie de Lange, Netherlands
Galerie Athena, Kortrijk, Belgium
Galerie Kunstmann, Santanyi, Majorca, Spain
Galerie Kautsch, Michelstadt, Germany
2001 Rheinisches Landesmuseum, Bonn, Germany
Kunsthalle Düsseldorf, Germany
Zeughaus, Augsburg, Germany
Galerie Mese-Fischer, Meisterschwanden, (mit Lüpertz/Wyss), Switserland
Chelsea Galerie, Laufen, (mit Claudio Magoni), Switzerland
KunstRAI, Amsterdam, Galerie de Lange, Netherlands
Museum Mathildenhöhe, Darmstadt, Germany
NE Galerie, Darmstadt, (mit Hegmann, Tucholski, Kraft), Germany
Galerie de Lange, Emmen, Netherlands
1999 Kunstmesse Straßburg, Kohinoor Galerie, Germany
ART Brussels, Galerie Athena, Kortrijk, Belgium
Städtische Galerie, Lemgo, Germany
Galerie Jesse, Bielefeld, Germany
Galerie Moderne, Bad Zwischenahn, Germany
Galerie NE, Darmstadt, Germany
1998 Städtische Galerie, Herne, Germany
KunstRAI, Amsterdam, Galerie de Lange, Netherlands
Städtisches Museum, Mennen, Germany

- 1997 Gent Kunstmesse, Galerie Athene, Belgium
1996 ART Knokke, Galerie Athena, Belgium
Gildewart-Galerie, Osnabrück, Germany
Galerie Wild, Frankfurt, Germany
Galerie La Cité, Luxembourg, Luxembourg
1995 Butters Gallery, Portland, Oregon, USA
Galerie Athena Kortrijk, Belgium
Galerie Moderne, Bad Zwischenahn, Germany

MUSEUMS AND NOTABLE COLLECTIONS

Landesmuseum, Oldenburg, Germany
Museum der Stadt, Wesel, Germany
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Museum van Bommel, Venlo, Netherlands
Grand Rapids Art Museum, Grand Rapids, Michigan, USA
Regierungspraesidium, Oldenburg, Germany
De Young Museum of Fine Arts, San Francisco, California, USA
Collection Westdeutsche Landesbank, Duesseldorf
San Jose Museum of Art, San Jose, California, USA
Galerie der Stadt Vouvy, Switzerland
Collection Commerzbank, Frankfurt, Germany
Collection Bayer, Leverkusen, Germany
Collection of The Warton School of Business at the University of Pennsylvania, Pennsylvania, USA
Museum der Stadt Luedenscheid, Germany
Collection ZDF, Zweites Deutsches Fernsehen, Mainz, Germany

CREDITS

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198 Davenport Road, Toronto Ontario M5R 1J2 Canada
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ABOUT THE AUTHOR

Donald Brackett is a Vancouver-based popular culture journalist and curator who writes about art, design and film. He has been the Executive Director of both the Professional Art Dealers Association of Canada and The Ontario Association of Art Galleries. He is the author of the book *Back to Black: Amy Winehouse's Only Masterpiece* (Backbeat Books, 2016), and the upcoming book, *The Devil in Miss Jones: The Soul Music of Sharon Jones and the Dap-Kings*, to be released by Backbeat Books in Spring 2018. He has curated multiple art exhibitions, among them a major retrospective traveling show on the mixed media art of *Vessna Perunovich: Emblems of the Enigma*, for which a substantial catalogue was published, and he is also a regular curator of film-art programs for Cinematheque.

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