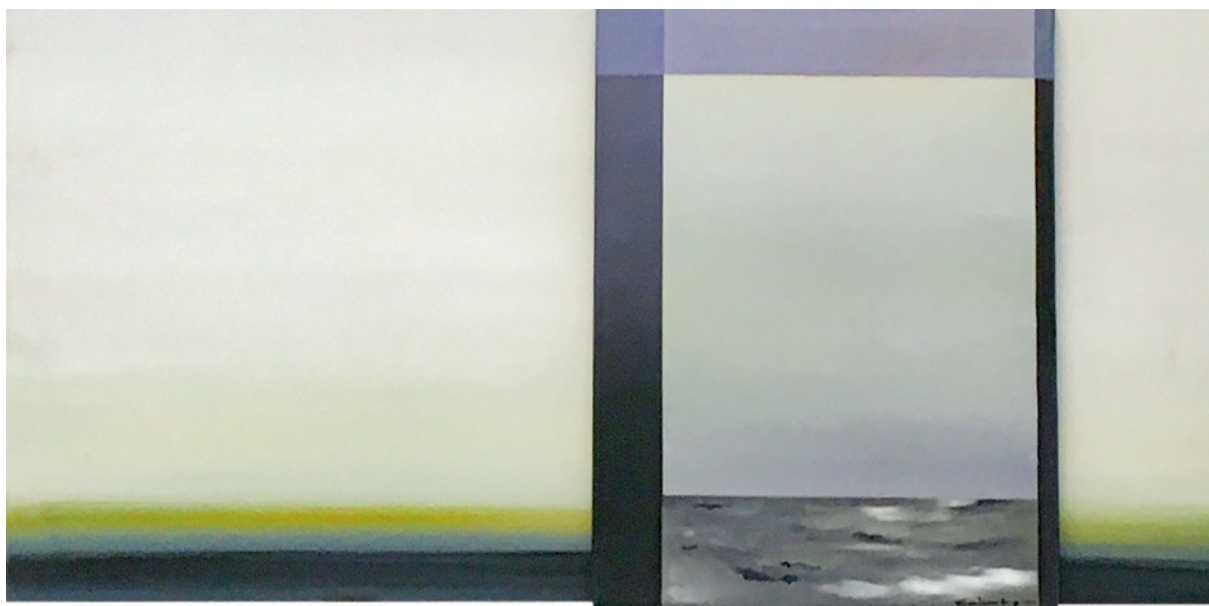


WULF REINSHAGEN



< cover photo | 1500 | 29,5 x 78,7 inch | 75 x 200 cm



1481 | 31,5 x 15,7 inch | 80 x 40 cm



1502 | 47,2 x 31,5 inch | 120 x 80 cm

WULF REINSHAGEN

Wulf Reinshagen ranks among the most important German landscape painters of our day – master of a discipline that for decades had particularly fallen into disrepute among major critics, but which is now gaining relevance in relation to debate and controversies about the preservation and restoration of the natural environment.

At the center of our attention is the straight line of the horizon, which separates heaven and earth, and doing so in an especially prominent way along the beach, where the dividing line between earth and sky joins the division between earth and sea. The landscape is reduced to clear and straight lines; from afar it appears like a tablet on which the principles of the order of Creation are archived, line by line.

But looking closely enlightens the viewer. Wulf Reinshagen is an artist who combines various techniques and materials, such as acrylic painting, printing and collage, in a subtle way. He is aloof to every touch of naturalism in the design of landscape. He is committed to mystification, to the secretive and mirror-imaged counterparts of heaven and earth, of land and sea – which are only seemingly divided by the imaginary lines of the horizon.

Dr. Peter Schütt on the occasion of the exhibition NATURE / CULTURE 2016, Hamburg

Résumé

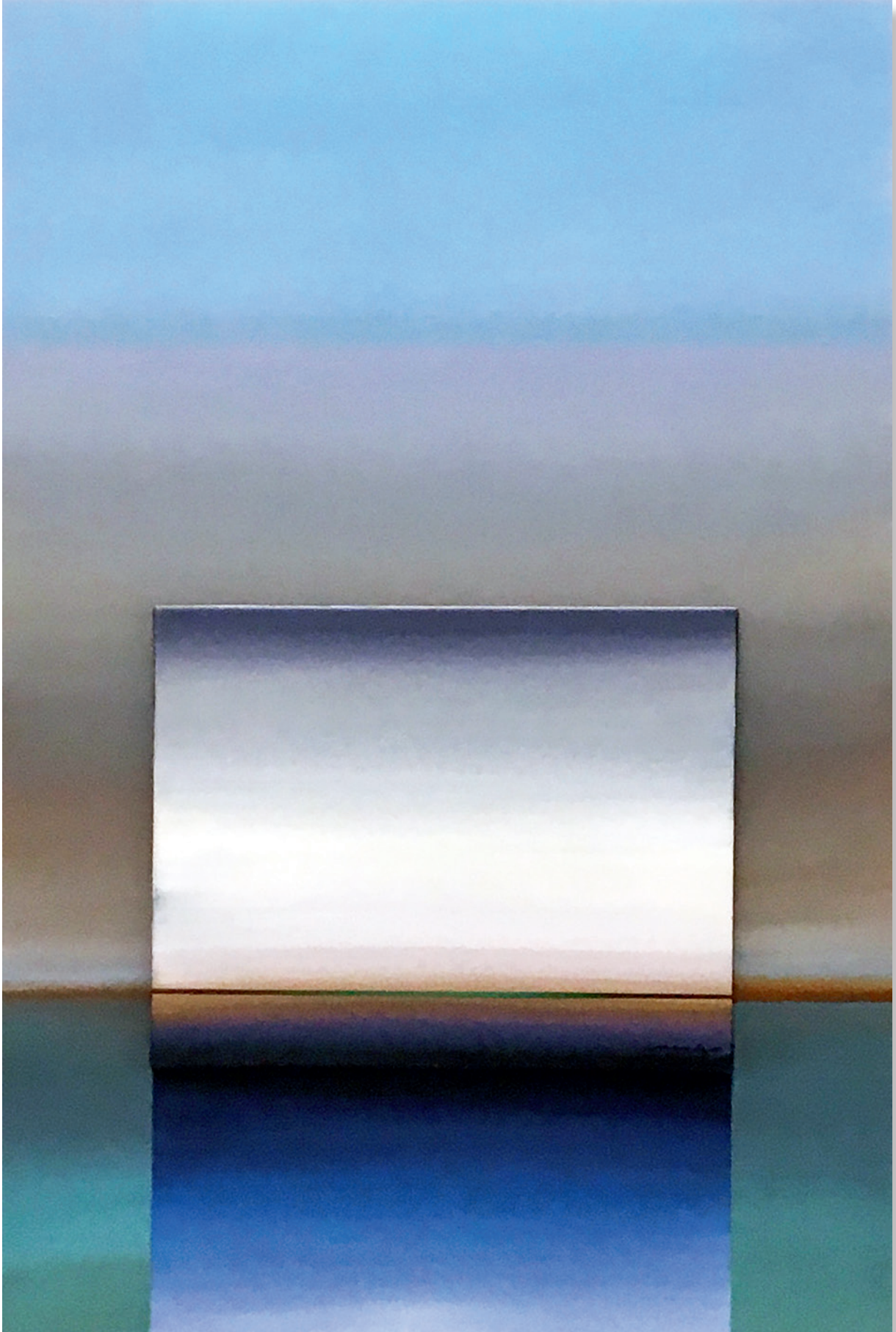
Born on March 12, 1942, in Potsdam. After a typesetter apprenticeship, graphic design studies at the Werkkunstschule Bielefeld [Bielefeld School of Applied Arts] (1962) and the Staatliche Hochschule für Bildende Künste Berlin [State School of Fine Arts, now the Berlin University of the Arts] (1963-66).

Recent Exhibitions

- 2014 Gallery Berlin, Palma de Mallorca, Spain
- 2015 Cinque, Berlin, Germany
- 2015 Atelierspuren, Meppen, Germany
- 2015 MOCA, Beijing, China
- 2016 Pashmim Art Gallery, Hamburg, Germany
- 2016 Miami Art, Florida, USA
- 2017 Pashmin Art Gallery, Beijing, China
- 2017 Pashmin Art Gallery, Shanghai, China

For Wulf Reinshagen, portraying an image means working with subjects in a differentiated way between manifestation and vaporization, demarcation and boundlessness, law and freedom. It means generating energetic force fields and setting them in oscillation; focusing, polarizing, dynamizing, and balancing them out. The viewer's eye can follow fragmented or contiguous lines; it is confronted with superimposed layers, overlaid drawings, and surfaces; with colors whose contour is sharp or blurred.

Dr. J. Eckert



1451 | 47,2 x 31,5 inch | 80 x 120 cm



1482 | 38,5 x 23,6 inch | 80 x 60 cm



1483 | 38,5 x 23,6 inch | 80 x 60 cm



1449 | 39,4 x 31,5 inch | 100 x 80 cm



1460 | 39,4 x 31,5 inch | 100 x 80 cm



1479 | 39,4 x 31,5 inch | 100 x 80 cm



1480 | 39,4 x 31,5 inch | 100 x 80 cm



1555 | 27,5 x 21,6 inch | 70 x 55 cm



1556 | 27,5 x 21,6 inch | 70 x 55 cm



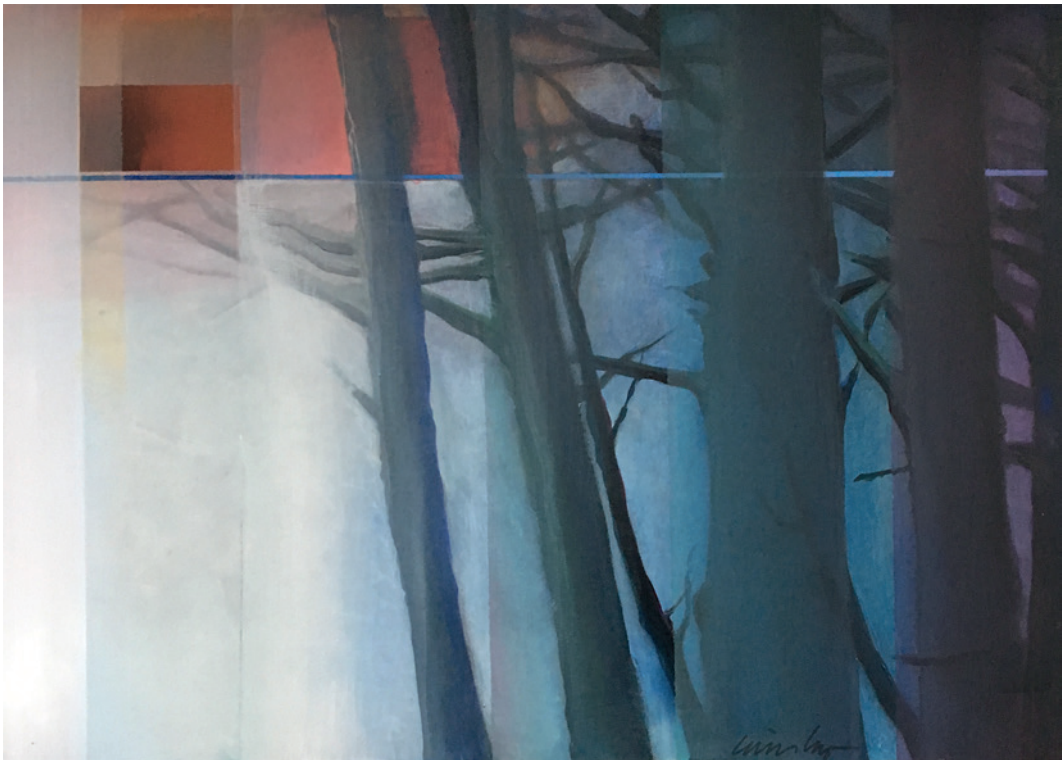
1557 | 27,5 x 21,6 inch | 70 x 55 cm



1484 | 27,5 x 19,7 inch | 70 x 50 cm



1485 | 27,5 x 19,7 inch | 70 x 50 cm



1488 | 27,5 x 19,7 inch | 70 x 50 cm



1467 | 23,6 x 23,6 inch | 60 x 60 cm



1473 | 23,6 x 23,6 inch | 60 x 60 cm



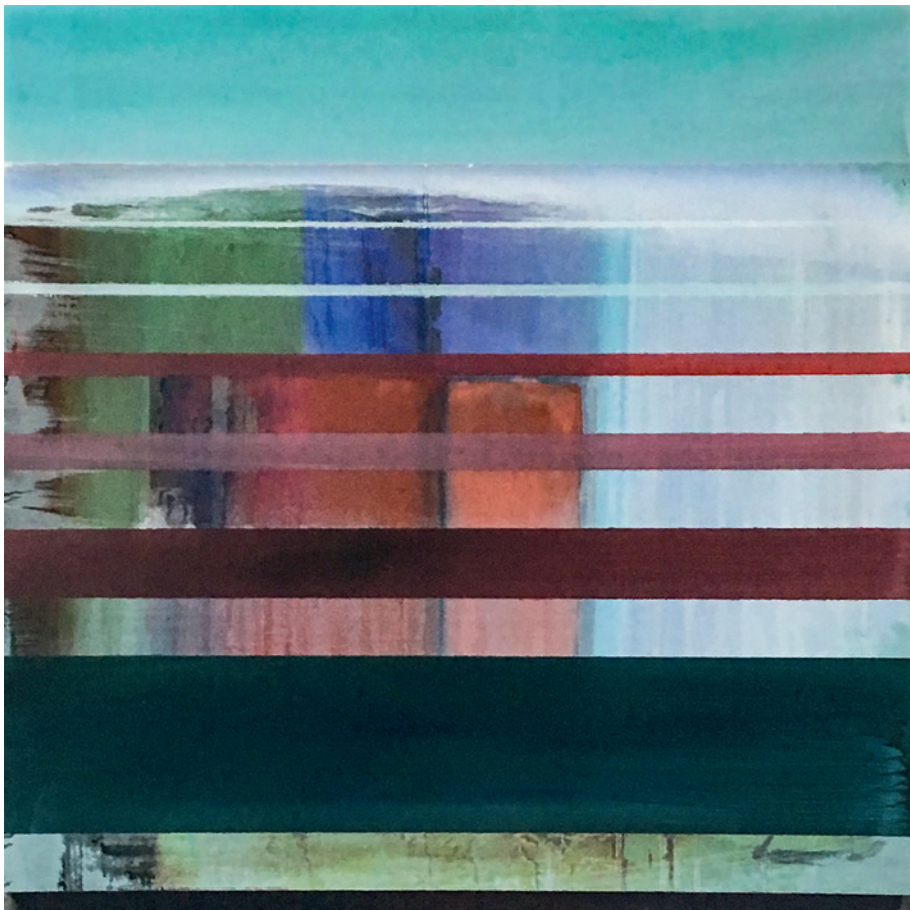
1477 | 23,6 x 23,6 inch | 60 x 60 cm



1478 | 23,6 x 23,6 inch | 60 x 60 cm



1496 | 23,6 x 23,6 inch | 60 x 60 cm



1503 | 23,6 x 23,6 inch | 60 x 60 cm



1452 | 19,7 x 27,5 inch | 50 x 70 cm



1461 | 19,7 x 15,7 inch | 50 x 40 cm



1454 | 19,7 x 27,5 inch | 50 x 70 cm



1462 | 19,7 x 15,7 inch | 50 x 40 cm



1486 | 19,7 x 27,5 inch | 50 x 70 cm



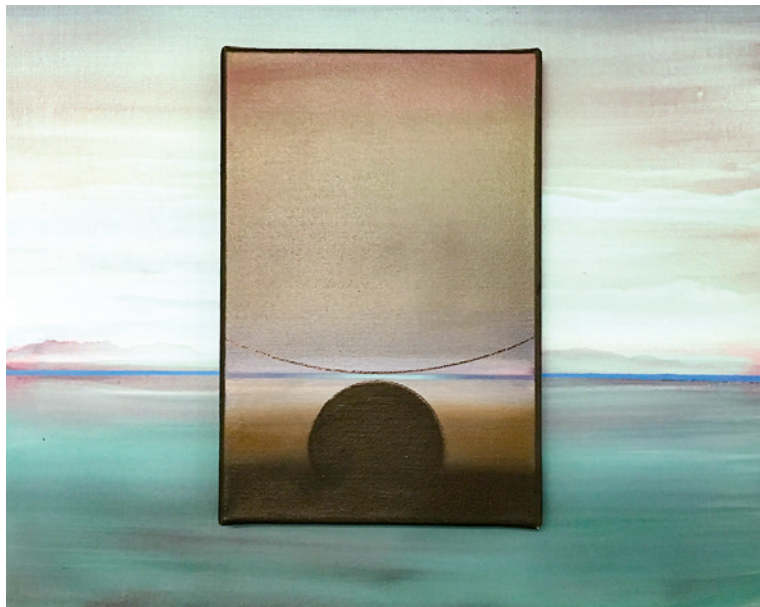
1463 | 19,7 x 15,7 inch | 50 x 40 cm



1466 | 15,7 x 19,7 inch | 40 x 50 cm



1466 | 19,7 x 15,7 inch | 50 x 40 cm



1464 | 19,7 x 15,7 inch | 50 x 40 cm



1563 | 31,5 x 31,5 inch | 80 x 80 cm



1562 | 31,5 x 31,5 inch | 80 x 80 cm



1501
29,5 x 78,7 inch
75 x 200 cm



1499

29,5 x 78,7 inch

75 x 200 cm