



Ty Waltinger (AUT)

Nature Frescoes and Time Frescoes

Ty Waltinger is presenting “frescoes” created under similar conditions – al fresco. Every new layer of paint had to be applied before the previous layer had become completely set.

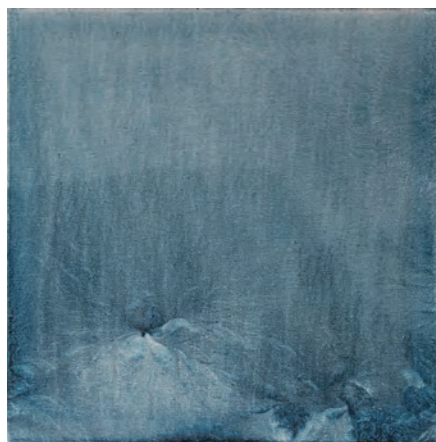
Waltinger’s painting culminates in his Time Frescoes, in which he cancels – or, alternatively, merges – past and present in opposed painting processes. Some of the presented works are “frescoes” created al fresco from 1999 to 2016. For over 16 years, hundreds of pigmented essences were applied to canvasses “wet on wet”. From 2016 to 2017 Waltinger used scalpels and precision tools to work his way back into the depths. He uncovered layer after layer of paint and, in this way, layer after layer of time. His goal was the depiction of “real time” as the visualisation of painting processes extending over a lengthy period.

In the Nature Frescoes created outdoors by means of rain and icy cold, the artist explicitly insists on “painting time”; he has developed a method for creating paintings which runs contrary to the spirit of our times and stands alone in its logical rigour. Together with the natural influence of rain, he creates what he refers to as Hydro-paintings over long periods of time. The cold is used to produce pigmented ice crystals: the so-called Cryo-paintings. Glaciers and ice fields as well as polar and desert regions thus temporarily serve him as studios.

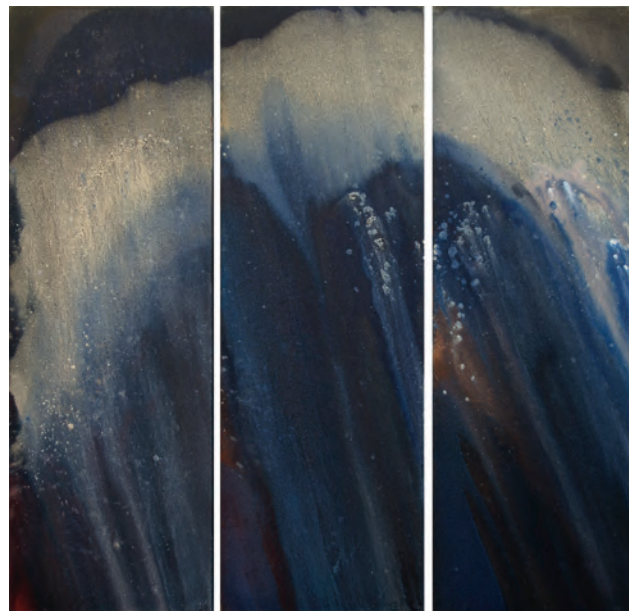
Mysteriously fascinating, precious objects and expressive “nature paintings” of a previously unknown kind are created in this way. With them the artist has created authentic metaphors of becoming and passing away al fresco.



Natur-Fresko, "Parisierblau-Kristalle auf altem Ultramarin", 2017, Cryo-Painting, Öl-Inversionen auf grundiertem Leinen



Natur-Fresko, "iced_pigments_7_17", 2017, Cryo-Painting, Öl-Inversionen auf grundiertem Leinen



Natur-Fresko, "König Lapis", 2010/11, Hydro-Painting, Öl-Inversionen auf Naturleinen



Zeit-Fresko, 1999 - 2016, Pigmentfresko, Öl-Inversionen auf Leinen

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Heinrich Bobst
Silvio Santini
Ty Waltinger

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Heinrich Bobst (CH)

Besides his really successful professional activity, Heinrich Bobst, born in 1946 in Zurich, created art objects from 1972 onwards that have a special form of expression. He made his first own space objects of iron wire and other various materials that manifested themselves more and more in a three-dimensional, constructive realization. But it was only after selling his company and abandoning all of his mandates as board member, in 2005 Bobst activated his experimental skills and created room installations of steel profile. Bobst established a laboratory for art and experienced new techniques because his objects were missing colour. Because of this, new ways revealed themselves and his unique, today regarded characteristic, space objects made of a new material, namely acryl glass with a dichroic coating, were created. Bobst induces an extremely fine layer on the glass object that breaks down the light beams arriving into its spectral colours. Those fine object surfaces gleam from the different viewpoints and light sources and break down or reflect the light rays in all the colours of the rainbow.

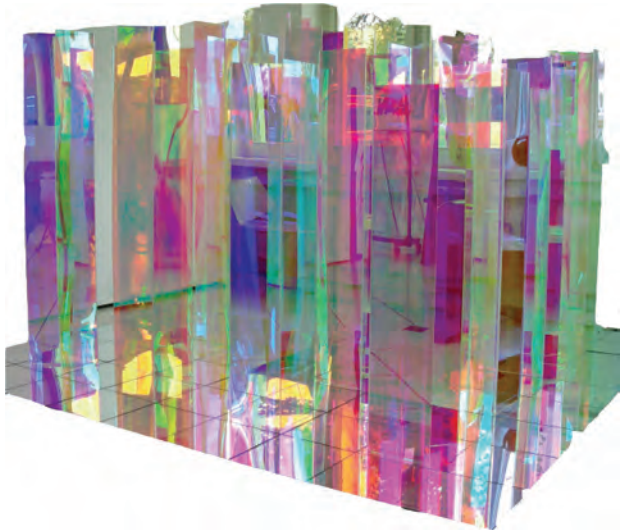
Nevertheless, his delicate objects show a clear spatiality.

Space installation 280714

The space installation 280714 is composed of 16 acrylic glass steles measuring 23x23 cm and between 120 and 180 cm in height. They are positioned at right angles onto mirrored glass plates measuring 30x30 cm. The dichroic coating makes for varying colour effects and different appearances, depending on the position of the observer.

The basic structure of the individual steles is either N or Z shaped and, as a variation, can be mirror-inverted. So the steles can be installed facing four different directions. A square installation (4x4 steles) can be so placed that a magic square evolves. This means that vertically, horizontally and also diagonally, each possible direction is visible only once.

The steles must not necessarily be ordered in a square. They can be placed as wished, even horizontally, allowing almost unlimited possibilities to emerge.



Silvio Santini (ITA)

Santini worked as the executor of Max Bill's impressive Continuity in close collaboration with the master of concrete art, who since 1981 was at the S.G.F. workshop that was founded by Santini himself in 1971 with his colleagues Fruendi and Grassi. The workshop which thanks to the high technical competence and open relationship, therefore of mutual creative growth, between the sculptors originating the ideas and the sculptors executing them (in turn sculptors in their own right) has become a model of research and practice, by no coincidence named the „Torano school“. The consistent presence of Max Bill in Torano since 1982 was certainly decisive for Santini's concentration on the concrete abstract style and the acquisition of geometry as a generator of sculptural form and hence the measure that breaks down and orders the parts. Santini recognises Max Bill as his own direct master in the sense of the functional use of torsion and the geometric discriminant, which ends with the unifying the different orientations of biomorphic, synthesist, constructivist abstraction, experimented in his work between the 1980s and 1990s.



"Noi siamo infinito", 2016, Carrara white marble, cm 70x35x43(h)



"Diapason", 2016, statuary marble, cm 23x36x66(h)



"Linea del tempo", 2016, Carrara white marble, cm 63x38x50(h)



"Continuità", 2016, Carrara white marble, cm 70x35x52(h)



"Il cuore del triangolo", 2017, Carrara white marble, cm 66x45x40(h)



"Il cuore del cerchio", 2016, Carrara white marble, cm 60x43x37(h)