



Bruno Kurz
Translucent Horizons



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Translucent Horizons

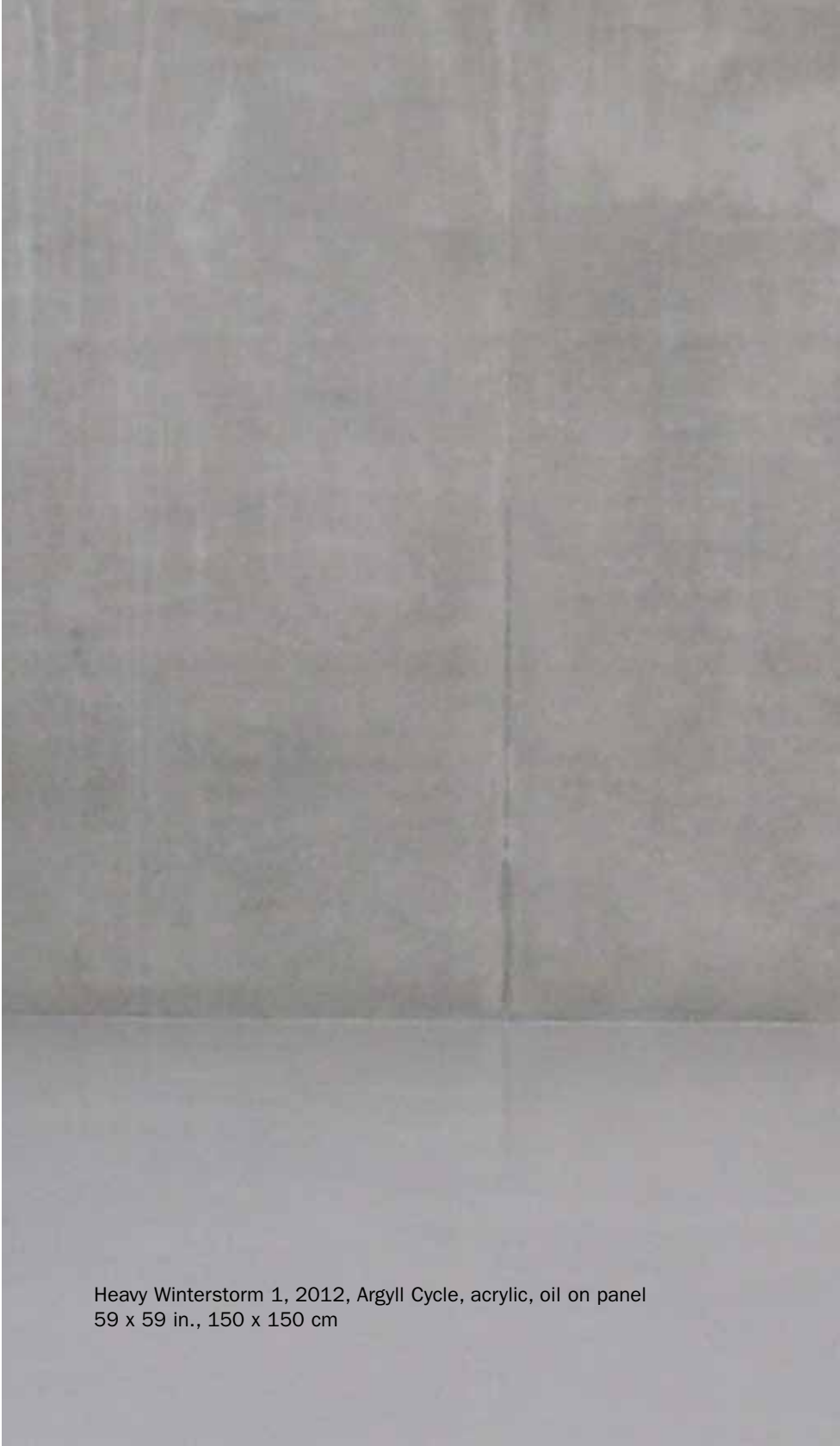
Argyll and Hebrides Cycles

The Argyll (2012) and Hebrides Cycles (2001 and 2012) were inspired by two journeys Bruno Kurz made in the winter of 1999 and 2012 to the Hebrides, a cluster of islands off the coast of Scotland.

Winter Gales – In winter months Atlantic storms pound the western coast of Scotland and the days are short. Light changes quickly, clouds dart overhead, winds howl, tempestuous seas surround sparsely populated isles. These are the impressions that inspired the new Argyll Cycle (2012). ('Argyll' was the name of an early modern Scottish duchy and in Gaelic means 'Coast of the Gaels'.) The series is characterized by expressive paintwork in which cracked surfaces, layers of colour and traces of pastose serve as contrast to a metallic background. Horizontal layers provide the colours a clear compositional order.

The recent works from the Hebrides Cycle exude again their typical sense of contemplative calm. At the same time, their colour space appears to pulsate in fields of light. (Several paintings in this series are named after Lucifer, a deity in Roman myth who personified the Morning Star and whose name means 'Light-Bringer'.) Reflective surfaces – consisting of resin, India ink glazes or transparent silk gauzes layered over a vertically delineated metal background – afford the works a striking luminosity and shimmering colour spectrum. Depending on the incidence of light and position of the viewer, the paintings may be perceived in a variety of ways. The multiple viewpoints offered by the works are the hallmark of their vitality.

Odon Wagner Contemporary



Heavy Winterstorm 1, 2012, Argyll Cycle, acrylic, oil on panel
59 x 59 in., 150 x 150 cm





Another Storm 2, 2012, Argyll Cycle, acrylic, oil on panel
49 x 49 in., 125 x 125 cm

Translucent Bruno Kurz's paintings are bulwarks of soft power against a Zeitgeist infatuated with speed, sensationalism and materialism. Unspectacular and low key, their quiet yet forceful subtlety contains a spiritual calm that filters out the din of the everyday. They demand a deliberate, introspective scrutiny that resists the hurried glances of consumer culture. To experience Kurz's paintings in true form, the beholder must calibrate him- or herself to their frequency, adapting the body's inner sensors to their delicate pulsations. As suggested by the titles of several works in Kurz's older series, these works are membranes, but they also require that we allow the sound of silence to permeate through us, as if we too were membranes. The reward for success is balance, peace, and an expanding sense of calm. Kurz's paintings teach us to pause, be still, and rediscover the neglected inner organ German Romantics called 'sensitivity' (Empfindsamkeit). This spiritual ability is what the Romantics sought to achieve at any cost – be it in love, in nature or in religion – and what Kurz's work seeks to reanimate in us.

*Dr. Barbara Regina Renftle
Foundation S BC - pro arte, Biberach*



After Storm 1, 2012, Argyll Cycle, acrylic, oil on panel
59 x 59 in., 150 x 150 cm



I create slow

paintings

Bruno Kurz's images don't approach the beholder, but demand the beholder's attention and time. 'I create slow paintings', says Kurz about his work, signalling an unambiguous rejection of current trends and brash provocations. The quiet mood of his works results from their integrity, from their restrained composition and from the intentionally unspectacular nature of their subjects: landscape and colour. Despite their modest harmonies, the works of Bruno Kurz are true bundles of energy. Their dynamism derives not only from the virtual effects of vibration in the paintings but also from the actual movement of the beholder. Perspectives change, foreground becomes background, near becomes far, up becomes down, and the other way around. The viewer is at once in, before and behind the painting. Through his work, Bruno Kurz proves himself a true magician of light, subordinating space, colour and contours entirely to light. Everything is in light and filled with light.

Dr. Sabine Heilig
art historian

After Storm 2, 2012, Argyll Cycle, acrylic, oil on panel
59 x 59 in., 150 x 150 cm





The gentle play of opposites

A gentle play of opposites runs through the entirety of Bruno Kurz's oeuvre. This is not only evident in the juxtaposition of horizontal and vertical layers, but also visible in the paradox that Kurz's works are at once material and ethereal. They always begin as an experiment with medium in an investigation of the materiality of the artist's means – metal sheets, synthetics, acrylics, oil colours and resins. Kurz's works are assemblages, strata, and combinations of unusual materials, which in their execution, visually mingle without fusing. At the same time, Kurz's works are exercises in dematerialization, lightness, transparency, distance and dissolution. This transformation of classical canvas paintings into objects that seem to float in mid-air – objects whose surfaces thematize dematerialization by means of subtle colour transitions and fine silk sheens – is made possible by the many years spent studying material, colour and light – the three central themes of his work.

*Dr. Barbara Regina Renftle
Foundation S BC - pro arte, Biberach*



Lucifer - Thunder Dark, 2012, Argyll Cycle, acrylic, oil on panel
49 x 49 in., 125 x 125 cm



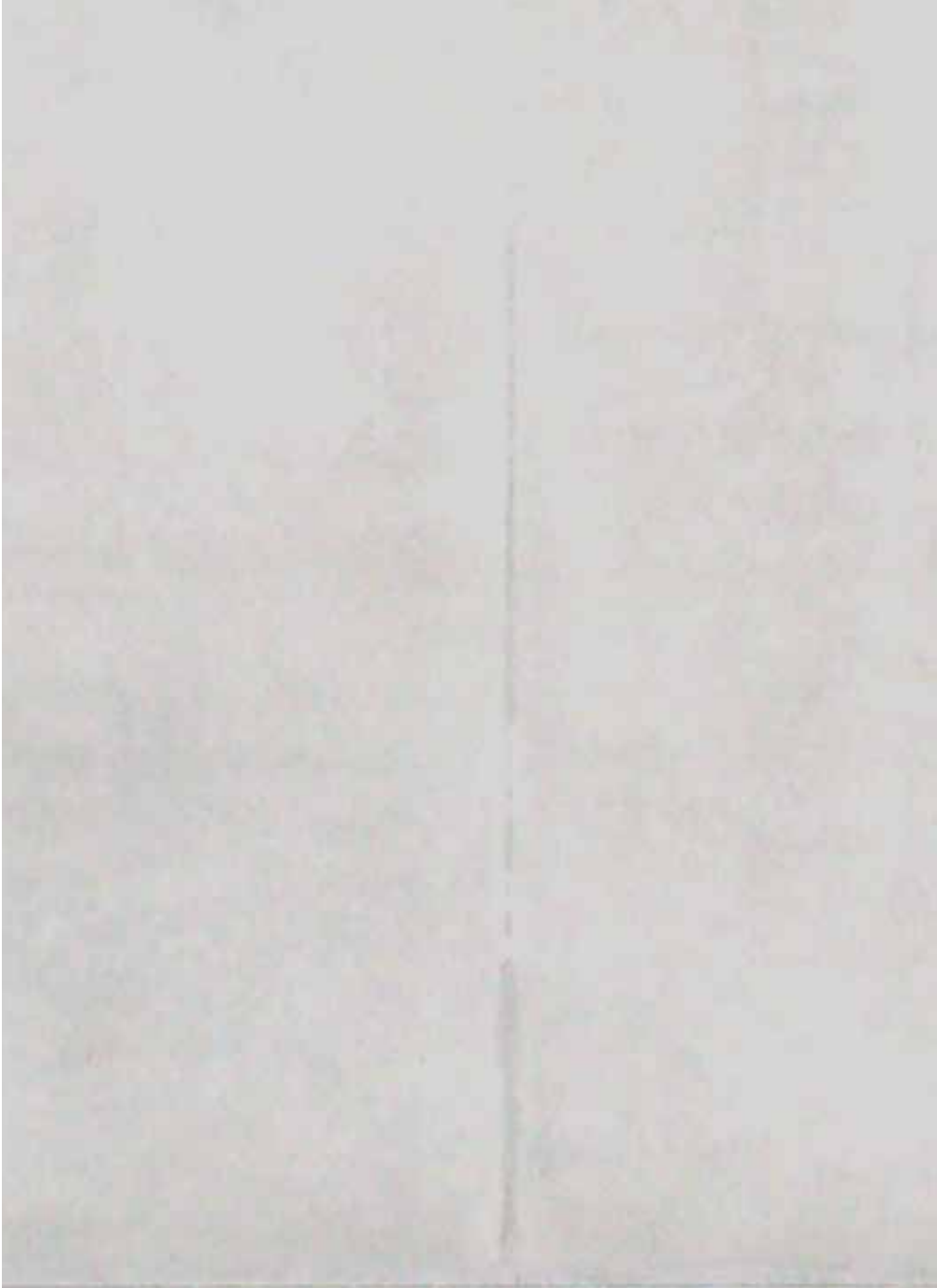
Unknown Territory, 2012, Argyll Cycle, acrylic, synthetic fabrics on metal plate
49 x 49 in., 125 x 125 cm

Unmistakable

handwriting

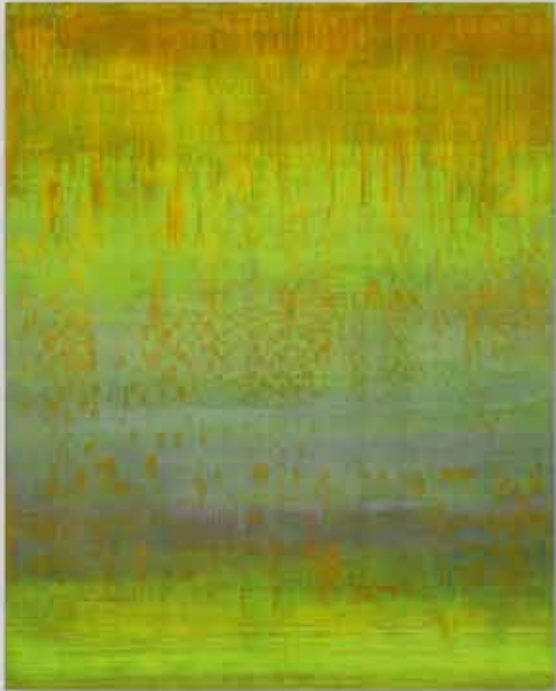
Horizontal partitioning and a multiplicity of materials are the unmistakable marks of Bruno Kurz's artistic handwriting. Dynamic linear forms and transparent colours give his geometric forms lightness, while a subtle selection of colours and material lends the surfaces shimmering liveliness. So the original, well-defined linear compositions of paintings change into vibrating, evolving and therefore not clearly definable colour spaces. These poetically sublimated surfaces at times convey the impression of intangibility and immateriality – an artistic attitude that owes itself to temporal duration and constantly changing perception. Kurz's works display qualities such as continuity and workmanship, aura and authority, authenticity and sensuality.

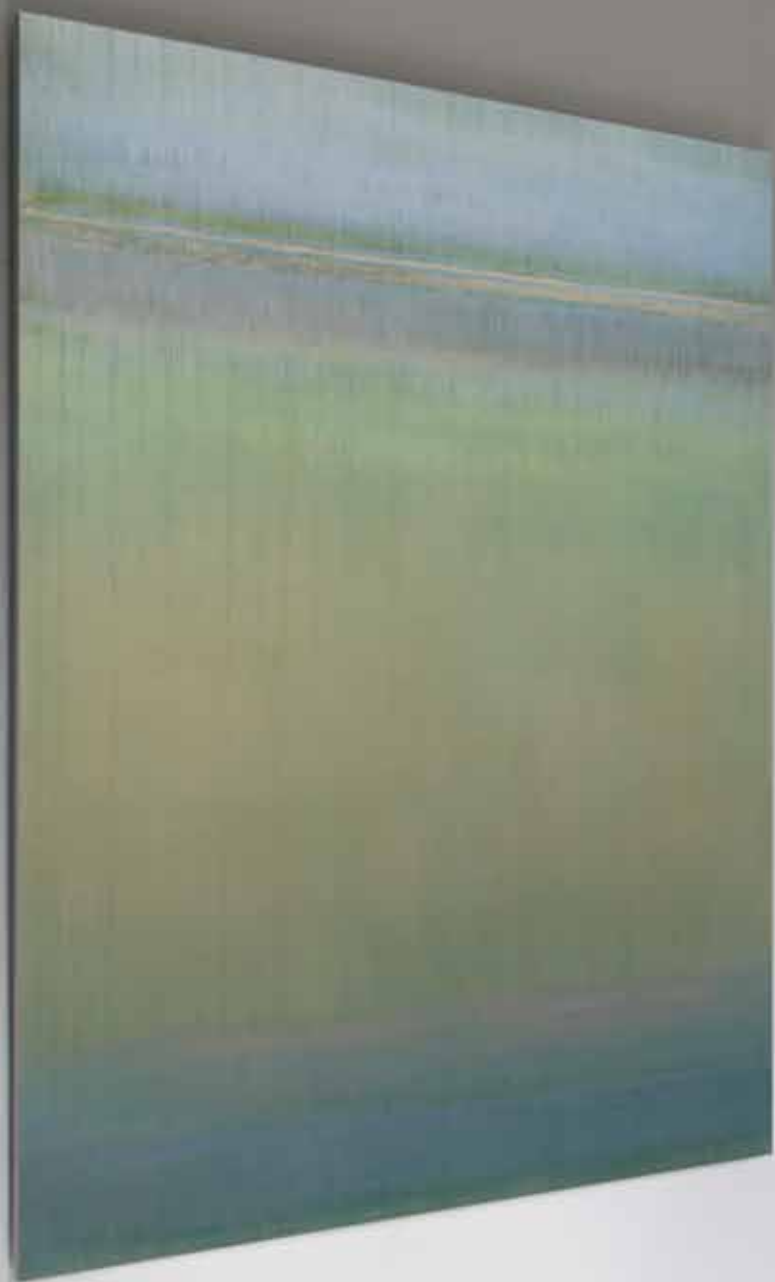
*Dr. Barbara Aust-Wegemund
art historian, Hamburg*



Lucifer - Falling Yellow, 2012, Hebrides Cycle, resin, pigment on metal plate
47 x 37 in., 120 x 95 cm

Lucifer - Falling Blue, 2012, Hebrides Cycle, resin, pigment on metal plate
47 x 37 in., 120 x 95 cm





Lucifer - Translucent , 2012, Hebrides Cycle, acrylic on metal plate
49 x 49 in., 125 x 125 cm

Back of the Ocean 1, Hebrides Cycle, acrylic, oil, synthetic fabrics
on metal plate, 39 x 39 in., 100 x 100 cm

Lucifer - Fire Red, Hebrides Cycle, acrylic, oil, synthetic fabrics
on metal plate, 39 x 39 in., 100 x 100 cm



Summerdream 2, 2012, Hebrides Cycle, acrylic, oil, synthetic fabrics on metal plate
28 x 28 in., 70 x 70 cm



Light

The painter Bruno Kurz confronts light as if in a different dimension, taking a scientific-like approach. The horizontal layering of light and colour – his work's dominant ordering principle of horizontal stratification of different light and colour zones – conveys a geology of light whose rationality and analytic rigor can be felt despite fluid transitions, pulsing swells and fading moments of intensity. Yet Kurz is not a scientist, but a painter, working directly with hands and materials, methodically and experimentally in tandem. His artistic process – applying layers of colour glazes and resins to metal, canvas or wood – strives again and again toward the same objective: making light tangible – soaking it up and letting it ooze out so that illuminated colours are transformed into pure light.

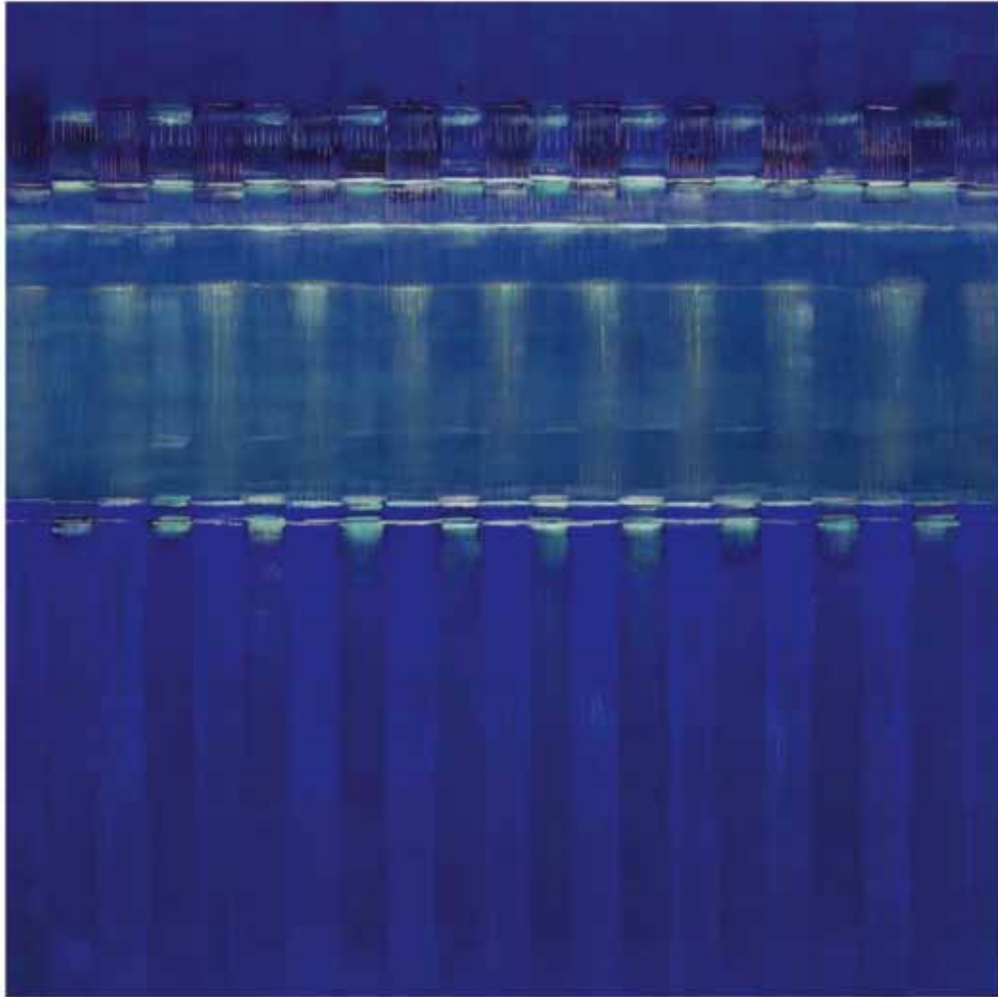
*Ernst W. Schneider
Artist and Gallery Director
Karlsruhe*

Easter Vigil 3, 2011, Hebrides Cycle, resin, colour pigments on metal plate
35 x 28 in., 87.5 x 70 cm

Easter Vigil 6, 2012, Hebrides Cycle, resin, colour pigments on metal plate
35 x 28 in., 87.5 x 70 cm



Lucifer - Yellow , 2012, Hebrides Cycle, acrylic, oil on metal plate
55 x 55 in., 140 x 140 cm



Late Moon 2, 2012, Argyll Cycle, acrylic, oil, synthetic fabrics on metal plate
49 x 49 in., 125 x 125 cm



Lucifer - Red, 2012, Hebrides Cycle, acrylic, oil on metal plate
55 x 55 in., 140 x 140 cm

An Abstract Impressionist in the tradition of Turner and Monet

In the work of Bruno Kurz, colour is light. Surfaces shimmer, come to life, pulsate and produce atmospheric spaces of colour. Sensitive differentiations in surface gradients exude depth and simplicity at once. With masterly confidence, Kurz produces finely nuanced colour cadences and sharply bounded counterpoints – graceful colour compositions comparable to a musical play. The fracturing of light by colour and textured surface, created by finely woven threads of gauze and silk in the grounding and surface glaze, elicits immaterial contours in the eye of the beholder. The resulting interactions between fabric, colour, glaze and light form a dynamic matrix of constantly changing oscillations in hue.

*Lena Naumann
mundus: Art and Cultural world of
Munich, 3/2010*



Summerdream 1, 2012, Hebrides Cycle, acrylic, oil, synthetic fabrics on metal plate, 28 x 28 in., 70 x 70 cm



Another Storm 1, 2012, Argyll Cycle, acrylic, oil on panel
49 x 49 in., 125 x 125 cm



Fog Light 1, 2012, Hebrides Cycle, acrylic, oil on metal plate
39 x 39 in., 100 x 100 cm



Fog Light 2, 2012, Hebrides Cycle, acrylic, oil on metal plate
39 x 39 in., 100 x 100 cm

Selected Solo Exhibitions

- 2012 **Translucent Horizons** *Odon Wagner Contemporary, Toronto*
Hinter dem Horizont *Galerie Voigt, Nürnberg*
Argyll & Lucifer / One Artist Show
Art Karlsruhe / Galerie Wesner
Lucifer *Kunstkontor Ulf Larsson, Köln*
- 2011 **Farbpassagen** *Galerie Magnus Gerdsen, Hamburg*
Rote Erde *Galerie Arthea*
Galerie Mollwo, Basel
- 2010 **Phosphoros** *Galerie Peerlings, Krefeld*
Perluceo *Galerie Alfred Knecht*
Lichtfänger / One Artist Show *Art Karlsruhe / Galerie Wesner*
Linear *Galerie Schindel, Freiburg*
Polychrom *Galerie P13, Heidelberg*
- 2009 **translucent** *Galerie Fetzer, Sontheim/Ulm*
Lichtfänger *Galerie Wesner, Konstanz*
- 2008 **Galerie artopoi** *Freiburg*
lucifer *Galerie Mollwo, Basel*
- 2007 **Licht** *Galerie Knecht, Karlsruhe*
Chamber of light *pro-arte-Stiftung Biberach*
Lichtung *Galerie Königsblau, Stuttgart*
- 2006 **Derangieren** *Rauminstallation, Neuer Kunstraum Karlsruhe*
Licht Passagen *SüdwestGalerie, Aalen*
- 2005 **Dislocation** *Rauminstallation, Kunstverein Viernheim*
Falling light *Netzwerk Offenbach-Galerie Hühsam/Frankfurt*
- 2004 **Raum im Licht – Licht im Raum** *Galerie Alfred Knecht, Karlsruhe*
- 2003 **aller Farben bloß** *Rauminstallation, Museum Ettlingen*
Hebrides – fremder Horizont *Galerie Alfred Knecht, Karlsruhe*
Indian Diary *Galerie Epikur, Wuppertal*
- 2001 **Unknown** *Kunstverein Heidenheim*
Hebrides / Tears of God *Galerie Brötzingler Art, Pforzheim*
- 2000 **Kokon** *Installationsprojekt St. Thomas v. Aquin, Berlin*
- 1999 **Tears of God** *Künstlerhaus Berlin*
- 1998 **MANNAZ** *Ausstellungshalle ARTAQUE, Karlsruhe*
Thirteen moons of mind *Galerie Hilbur, Karlsruhe*
- 1996 **BeLivinLove** *Konstsalong Ekeby Qvarn, Uppsala, S*
for a blue waterlily *Installation Kunstverein Rastatt*
- 1995 **+ 68 Gotische Stücke** *Neue Galerie, Landshut*
- 1994 **Viermalfünf auf Sechsmaldrei**
Kunsthalle Prisma, Arbon a.B., CH
Lumieres / fragments *Galerie Christof Weber, Berlin*
- 1993 **fragments** *Wessenberg-Galerie, Konstanz*
Kunst auf Zeit – eine Recherche
Galerie im Haus am Lützowplatz, Berlin
framenti *Galerie Jucker, Ascona, CH*
- 1992 **Across the Styx** *Rauminstallation, Karlsruhe*
No House no Paint or Paint a House
Galerie art contact, Karlsruhe
- 1991 **morgenland I** *Galerie Fischer-Reinhardt, Berlin*
Haus der Kunststiftung Ba-Wü, Stuttgart
morgenland II – Hommage John Cage
Kunstgemeinschaft Kressbronn a.B
- 1990 **10. Wanderausstellung**
der Kunststiftung Baden-Württemberg
Do you be *Galerie am Maxwehr, Landshut*
- 1989 **Aus Deutschland – Four German Painters**
Frank Bustamente Gallery, New York
- 1987 **Kunstraum IWKA** *Rauminstallationen, Karlsruhe*

Selected Group Exhibitions

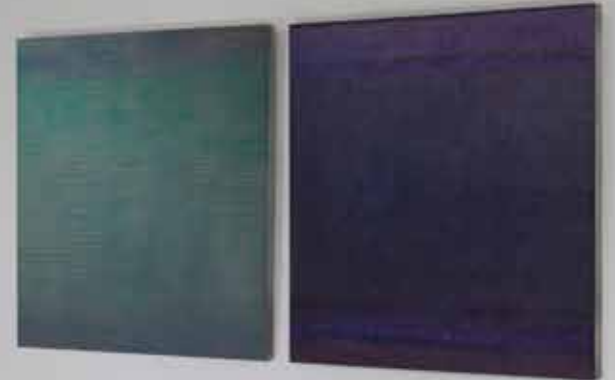
Museum Würth, Schwäbisch Hall
 Galerie im Haus am Lützowplatz, Berlin
 Kunststiftung Baden Württemberg, Stuttgart
 Museum Biberach
 Kunstverein Heilbronn, Heilbronn
 Museum Ettlingen
 Städtische Galerie Karlsruhe
 Museum für moderne Kunst, Karlsruhe
 MNK/ZKM, Museum für Moderne Kunst, Karlsruhe
 Artfairs: Art Karlsruhe, Art Bodensee,
 Art Frankfurt, ARTFAIR Cologne, Art Toronto



Colour Light 3, 2009, Hebrides Cycle
resin, colour pigments on metal plate
16 x 16 in., 40 x 40 cm



Tears 10, 2011, Hebrides Cycle, oil, printing ink on metal plate
28 x 28 in., 70 x 70 cm



Education

Born in Langenargen, Lake of Constance
1980/81 Studies at Independent College of Fine Art, Stuttgart
1981 – 86 Studies at the Academy of Fine Art, Karlsruhe with, among others, Professor Per Kirkeby
1992/93 Postgraduate Studies at Academy of Fine Art Stuttgart
Since 1987 Freelance Artist, study visits to USA, Mexico, Egypt, and Asia
Since 2001 Several study visits to India

Scholarships and Awards

1986 Project grant of Art Fund Bonn
1988/89 scholarship Art Foundation Baden-Württemberg
1998 Travel grant for the project "Heimat" to Northern Europe
2004 Co-founder exhibition platform "Neuer Kunstraum Karlsruhe"
2006 Project funding of the Federal Cultural Foundation Germany



Credits

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Left to right:

Phosphoros 4, 2011, Hebrides Cycle, acrylic, oil on panel
49 x 49 in., 125 x 125 cm

Induslight Nachtblau, 2011, Hebrides Cycle, acrylic, synthetic organza on metal plate
49 x 49 in., 125 x 125 cm

Crystal Lake 6, 2010, Hebrides Cycle, resin, pigment on metal plate (high polish)
28 x 28 in., 70 x 70 cm

Templelight Nachtblau, 2010, Hebrides Cycle, acrylic, synthetic organza on metal plate
28 x 28 in., 70 x 70 cm

Induslight Orange, 2011, Hebrides Cycle, acrylic, synthetic organza on metal plate
49 x 49 in., 125 x 125 cm

Front and back cover:

Fog Light 1, Hebrides Cycle, acrylic, oil on metal plate
39 x 39 in., 100 x 100 cm

Pages 2 and 3:

Back of the Ocean 1 (detail), Hebrides Cycle, acrylic, oil, synthetic fabrics on metal plate
39 x 39 in., 100 x 100 cm

